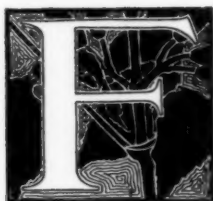


AN APPROVED OUTLINE FOR SEP-
TEMBER WORK IN ALL GRADES.
PRIMARY.



FIRST YEAR.—Drawing from the fall flowers, especially the dandelion and the astor. Select one flower, discuss its color and growth and draw with colored crayons or water colors, from memory and with the plant in sight. Free drawing

of circles at the board should accompany the drawing of circular flowers.

Second Year.—Test the ability of the children to draw such objects as they have previously studied, and the free drawing upon the blackboard of circles and straight lines. Test their knowledge of colors, especially the six standard colors. Draw the fall flowers. Practice such drill forms as the circle, straight lines, simple and combined loops, etc.

Third Year.—Test the children upon the work already done. Continue the drawing of the fall flowers, trying some complex flower, treating it in simple masses, e. g., the golden-rod. Practice upon the blackboard such abstract curves as the "curve of force" ("sky rocket" curve), the reversed curve and the spiral.

At the end of the third year the children should understand and apply the following principles in their drawing work:

I

Selection.—Of a plant, beautiful in form and color.

Of the most beautiful part, if the plant is too large.

Harmony.—Through placing the plant on the paper, keeping the natural position of the growth.

Through placing the drawing on the paper so that the long axes of the plant and paper shall be consistent.

Through printing the initials in small-size capitals and of a color used in the drawing.

Rhythm.—Through the arrangement of plant forms, if two or more are used, so that their movement of growth shall be consistent, i. e., in accord with nature, and with each other.

Balance.—Through the position of the drawing on the paper.

Through the placing of the initials in the largest unoccupied space.

INTERMEDIATE.

Fourth Year.—By means of drawings, illustrations and the plants themselves, interest the children in beauty of line in the growth of plants. Call attention to the grace or vigor of movement, the balance of masses and the radiation of parts from the centres of growth; e. g., have the pupils sketch the characteristic lines of the plantain with different mediums,—brush and ink, color and pencil. Discuss the results and redraw more than once, until the

plant is thoroughly familiar, and the lines of growth characteristic of the plantain may be drawn from memory.

Practice at the board the drawing of curves which express the grace of movement in natural forms.

Fifth and Sixth Years. — Continue similar work, adding other native plants.

At the end of the sixth year the pupils should be able to apply these additional principles in their drawing work:

Selection. — Of the most beautiful aspect of the plant, through the varied positions of leaves and flowers.

Harmony. — Leaf and flower perspective.

The relation of joints to the other parts of the plant.

The characteristics of individual plant growths, including the proper method of making a drawing which shall retain these characteristics.

The dominant element in a composition. Principality and subordination, in parts of a composition, including the use of color for backgrounds and the relation of the background to the plant drawing.

Variety in space division (principality and subordination).

The purpose, shape and size of the enclosing frame.

The long axes of the plant drawing, frame and paper to be consistent.

The growth of the plant from the edge of the frame.

The color of the line of the frame and the initials.

Rhythm.—In measures of lines and areas.

Balance.—Of measures (areas).

GRAMMAR.

Seventh Year.—Make a study of the autumn plant forms,—fall flowers, fruits upon their branches, as pear, apple, grape, etc., giving greater attention than in previous years to details of growth. Draw these from memory, noting and comparing individual characteristics, using the most appropriate mediums of expression. Give special attention to balance in the arrangement of sheets.

Eighth and Ninth Years.—Colors and values should be represented in definite scale relations.

At the end of the ninth year the pupils should understand and apply these additional principles in their drawing work:

Harmony.—Nature's use of straight lines for strength and curved lines for beauty.

Rhythm.—Of leading lines and subordinate elements.

In tones of elements.

In values or colors or both in backgrounds.

Balance.—Of tones of elements.

THE MAKING OF GOOD LETTERS.



THE AIMS of this article are definite—to present some alphabets that are practical for use in school, and to give some suggestions about making the letters.

It is too often true that children do not know their alphabet; that is to say they cannot from memory reproduce the Roman capitals even crudely without making odd mistakes.

Learning to letter well should be a part of the drawing course, for to do the useful thing so well that it is beautiful is the spirit of true art.



Our alphabet is an inheritance. The origin of some of the letters was probably in the hieroglyphics of the Egyptians, but that need not concern us. What we now use as capitals are essentially what the Romans used, though many styles of letters found at the printers are much varied and not always improved Roman forms. In the best Roman letters, each form has its marked characteristics, and taken together these letters possess a dignified simplicity and beauty that is most satisfactory to look upon. It is an axiom that good lettering must first of all be legible. Refinements of proportion that do not interfere with legibility are the only admissible re-

ABCDEFGHIJKLMN OPQR
STUVWXYZ • 123456789
FREEHAND LETTERS FOR
PENCIL WORK OR PEN •

ABCDEFGHIJKLMN OPQR
STUVWXYZ 123456789
BRUSH WORK

ELONGATED FREEHAND LETTERS
SUITABLE FOR PEN OR PENCIL •

LETTERING • MAY
BE • PROPORTIONED
TO • FILL • A • SPACE

9
FOR LETTERING
DRAWINGS

A B C D E F
G H I J K L
M N O P Q
R S T U V
W X Y Z
1 2 3 4 5 6 7 8
9 0 I

FOR COVERS 

finements. The best Roman letters combine legibility with refinement.



The forms of letters are naturally modified by the material on which they are made and by the tools used in their making. The Roman capitals attained their clearly defined shapes from the stone and chisel which gave them birth. This clearness of line is equally appropriate in our modern type, but the freehand pen or brush letter has naturally a modified quality of line.

In the larger alphabet "for covers" it will be noticed that the lines are slightly rough. Even a freer line than this would be perfectly satisfactory, and would not hurt the effect if the proportions of the letters were kept. It is best, however, for the pupils to aim for exactness. In the smaller alphabets the different influences of the pen and of the brush are at once obvious.

The best results in art are always obtained when we accept the limitations of our materials, and devote ourselves to making the most of the peculiar characteristics of those materials. The best art does not result when the forms suitable to a given medium are imitated in the work of another medium. The application of this principle to the lettering under consideration, will be seen at once in the case of the smaller alphabets here given.

The larger letters must be very carefully drawn in pencil and then filled in with the brush. The re-

sults with the pupils are at first somewhat stilted and lacking in grace, but no good lettering can ever be attained if freedom and originality are made the first aim.

When the alphabet is thoroughly mastered, then variations may be attempted. For the beginner, it is best to take no liberties, except modifying the height or width of the letters or changing their width of line.



Bad results in lettering come principally from two causes—firstly, from loose observation of the forms of the letters and, secondly, from hurried and careless execution.

The thought that good lettering involves care and painstaking work—that it takes time—does not seem to enter the mind of the child with ease. He has seen an expert sign writer, perhaps, and fancies that he should work rapidly, or it may be that he expects to letter as fast as he can write. Or having carefully made a drawing, he adds the lettering of his name at the last moment. Alas! how often a good drawing is spoiled in effect by this final touch of slackness, when a name well placed and well lettered might add just the spot needed to balance the sheet.



Good results in lettering can come only after repeated practice, and practice that follows careful observation of the copy. The pupil should notice

what lines are vertical and then be sure to make these lines exactly vertical. In the Alphabets given notice that the cross line of the A is one-third of the distance up from the base. B extends its upper part one-third of the distance down. Notice the proportions of E, F, G and H, keeping in mind the fact of thirds as the basis of proportion in this alphabet. Notice also K, M, N, P, R, S, W, X and Y, with this same thought in mind. The distance from the top to the bottom of the letters was divided by the eye only and that is all that is necessary in free-hand lettering. But do not forget to think of thirds when you make these letters. Observe the reversed curve introduced instead of the straight line in various of the letters in the smaller alphabets. The circle is the basis of the letters C, D, G, O and Q. In the larger alphabet the varying widths of the lines and the triangular endings often prove stumbling blocks.

The following steps are necessary for the pupils to take for a long time, in pencil lettering:

First.—Rule light horizontal guide lines as far apart as the intended height of the letters.

Second.—Sketch freehand the letters, taking care to space them so that the distances between them look even. Be careful that the space between words is at least twice what it is between the letters of one word.

Third.—With triangle and T square rule the vertical lines of the letters. (If the pupils have not

these instruments, then all the more care must be taken in drawing the verticals freehand.) Go over the correct lines of the letters rather firmly.

Fourth.—Erase carefully all the sketchy lines and the guide lines and rub down the correct lines until they are barely visible.

Fifth.—Line in with a firm, even pencil stroke, slightly accented at the beginning and end.

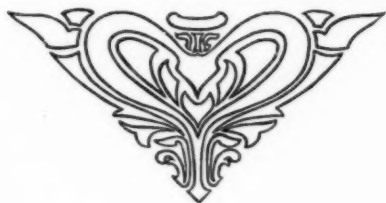
Where brush and ink are to be used, after ruling in

the verticals (described in the third step) immediately proceed to the inking. If all pencil

lines have been made lightly, the eras-

ing can be done after the ink is dry.

JACQUES,—Guild-Craftsman.



DRAWING THE FALL FLOWERS.



HICH? Those which are at hand and common ♣ Not the rare ones. The destruction of our native wild flowers must not be laid to public school children. Let "fall flowers" include grasses and sedges with their flower-like fruit cases, the shrubs with their colored berries,

anything available which children can draw.

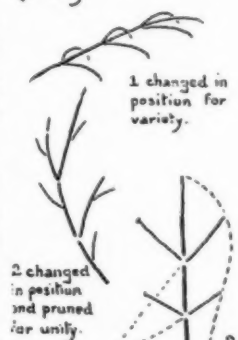
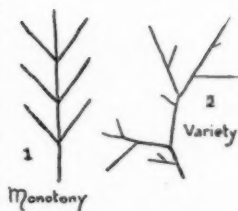
Given the specimen, the teacher must ask herself, Is this to be drawn for its movement, that the children may think of its characteristic lines of growth—straight, curved, erratic; for its form, that the children may think of the relative measures of its masses of leaf, flower, fruit, and their relations to each other; for its color, that the children may think of hues and values and harmonies; or for its details, that the children may think of structure—articulations of part to part, delicate beauties of curvature, adaptation of form to function, changes in texture, etc.? Or, is my class ready to attempt to catch the spirit of the thing and to suggest it

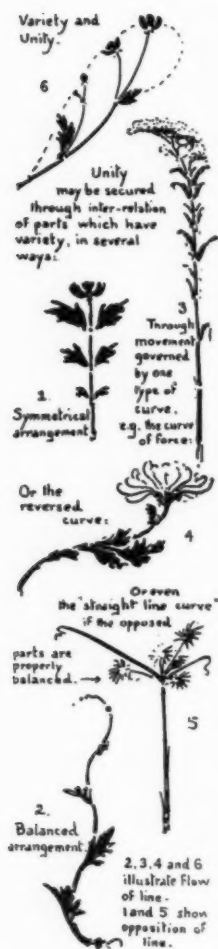
" All in the pleasant open air,
The pleasant light of day;
And blown by all the winds that pass
And wet with all the showers" ?

With a definite aim in mind the next question is, Considering the character of the specimen and the

limitations of my class, what medium of expression should be used? If the subject is grass and the grade low and the aim is movement of growth, the colored crayon and manila drawing paper will be chosen because a single stroke may be made to express a stem or a leaf, and the color pleases children. If the subject is goldenrod and the grade is high and the aim ensemble—the effect of the thing as a whole—water color and cream white paper of good quality may well be chosen as the medium. To express form only we will use a flat wash of ink or other monochrome; to express details a sharp pointed pencil or pen. In any case we will have a definite aim and a reasonably chosen medium. When we have determined these we will lead our children to come to the same conclusions, and then have the materials distributed.

Now for the lesson: When you sit for a photograph you and the photographer conspire to produce





the most creditable result possible. You dress for it and he poses you for it. So it must be in drawing from the fall flowers. Choose your specimen, try different positions for it, select the best, prune away unnecessary and confusing details, leaving only essentials to characteristic truth and beauty. For example, the awkward spray shown at 4 in the margin of page 13 may be pruned to a single forked stem with its flower and leaf; the others are practically repetitions of the same typical forms. Next determine the size and shape of the sheet, by placing the spray upon it or estimating the requisite amount of space demanded for the drawing. A pencil held flatwise upon the sheet to indicate the position of any proposed cut may be of service as an aid to the imagination. Now decide upon that position and arrangement of the specimen which shall suggest the natural position of growth. The principles of beauty which control all arrangements are, in ordinary language,

variety and unity,—variety in the measures or lengths of the parts, in space divisions and in masses; unity in the effect of the whole through interrelations of parts.

If the specimen is monotonous in its measures we will draw it foreshortened to give apparent variety. If it has variety but lacks unity we will turn it and prune it until it comes into shape. We will compose it so that its lines and masses fall into some sort of system, an ordered relationship which has some bond of union; as, for example, a general upward-and-outward tendency manifested in each and every line, a characteristic curve repeated and echoed throughout the whole, a rhythmic arrangement of masses where one is dominant and the others subordinated in an orderly series or a grouping of parts according to the law of symmetry or balance. The little sketches in the margin will help to make clear these different unities.

In the lower grades we will draw the plant as it grows in nature from the growing point upward and outward in order,—stem, leaves, buds, flowers,—making each stroke mean as much as possible.



In the upper grades we will suggest that order of growth with one or two delicate pencil lines, or we will merely think it, and then draw as seems most convenient. We will not mumble and run our words together, but we will enunciate distinctly and talk deliberately—suggesting by each touch, and by the touches we omit, all the truth we can express about joints and bracts and other details of growth. If we are using color we will touch in the most delicate hues first, while the water in our jar is clean, and later we will paint the darkest colors. Others may prefer to paint in the dominant color first. We will just use our common sense in deciding how to proceed with each specimen. Try it the way which seems easiest and most promising. We will try to discover what quality the various colors have in common, rather than in what they differ or disagree. Instead of thinking of the goldenrod, for example, as yellow and green, we will look for a tint of green in the yellow flowers and a tint of yellow in the green leaves, and of both colors in the stalks and pediceles.

Finally, we will place our name or initials upon the sheet where they will add to the beauty of the sheet by perfecting the balance of it. If we have miscalculated and the sheet is out of balance after all, we will trim it to restore its balance, and leave it the best finished product of which we are capable at that stage of our ignorance.

KENT,—Guild-Craftsman.

THE APPLIED ARTS GUILD

Junior Craftsmen's Competition

Open to all Grammar School and High School Pupils in the United States



- AWARDS.** Competition A 1. High School Pupils.
First Prize, \$3.00.
Second Prize, The Applied Arts Book for One Year.
Competition B 1. Grammar School Pupils.
First Prize, \$2.00.
Second Prize, The Applied Arts Book for One Year.
- SUBJECTS.** Autumn flowers, plants or fruit on the branch.
- MEDIUMS.** Pencil, pen and ink, or brush and ink. The drawings may be made in outline, three or more tones, light and shade, or silhouette. If ink is used, it must be black India ink.
- PAPER.** Drawings are to be made upon paper about 9 by 12 inches in size.
- CONDITIONS.** Each drawing is to be signed with the name or initial of the pupil craftsman. On the back of the sheet should be placed the following data:—Competition A 1 or B 1 (?), full name, school, city, state. Drawings selected as prize winners are to be the property of The Applied Arts Guild and may be published in due time in The Applied Arts Book. Drawings not retained by the Guild as specified above will be returned to the owners *provided they are accompanied by return postage.*
- All drawings must be received at the Guild Office on or before November 1st, 1901.**



THE APPLIED ARTS GUILD, Worcester, Mass.

NATURE DRAWING AND COMPOSITION.



ELECTION OF SPRAY.

A drawing of trees, arranged as are those in Fig. 1, No. 1, gives a result much the same as that produced in music when one strikes at regular intervals but one note on the piano. In a musical composition there must be a variety of tones; in a written essay different words are used, and in making an interesting

picture it is generally more satisfactory to use several forms rather than to repeat one monotonously.

✱ The artist would pass by a scene in the country similar to that suggested above and perhaps continue until he found a subject more like the lower sketch in Fig. 1, where the eye is not wearied by the monotonous repetition of one form.

The child who brings to school a spray of the same general character as those shown in Fig. 2 is handicapped at the start. It is better to select a plant form which has a variety in the size, shape and arrangement of its elements. Such plants are abundant by the roadside; for example, the woodbine, grapevine, goldenrod, seed pods, etc.

Notice in the sketch of the woodbine, Fig. 12, No. 1, how varied are the leaves in size and position, how

the stem changes its direction at every joint, how the berries grow singly and in clusters, and if we are to work in color, how much more interesting is the varied color in the woodbine, the green and red leaves, red stems and blue berries than the repetition of the same leaf in the same color,—green!



SELECTION OF THE MOST INTERESTING PART OF THE PLANT.

It often happens that it is not desirable to draw or paint the whole of the plant which the child has on his desk. It may be too large (Fig. 11), or a part of it may be uninteresting, or there may not be sufficient time to make a drawing of the whole (Fig. 7). When this occurs, the pupil should select the most interesting part and draw that. It would seem that the energy of the plant is devoted to rearing the flowers into the air where they can be seen, and apparently nature has an-

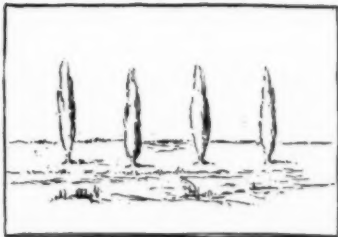


Fig. 1. No. 1, Monotony.
No. 2, Variety.

swered for us the question as to what is the most interesting part of the plant. But occasionally there is more beauty in the form and color, in a group of leaves or other parts of the plant than in the flowers. It is a new problem with each plant, and one which the pupils can be encouraged to carefully consider.

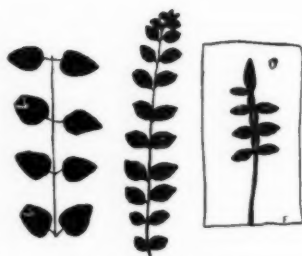


Fig. 2. Monotony.



SELECTION OF ASPECT — POINT OF VIEW.

Have you ever watched a class of beginners in nature drawing? Each member of the class has a spray to draw. The word is given to place this spray on a sheet of drawing paper on the left side of the desk. This being done, a uniform movement is noticed all over the schoolroom — the pupils are “ironing out” their plants. Each leaf is carefully separated from its neighbors, all wrinkles are removed, and then with the palm of the hand, any remaining spirit which the plant may possess is quietly but firmly crushed out. Perhaps some small boy, more discerning than the rest, will slyly slide his spray into his geography and sit on the combination for a moment. All are working for the same end, getting their plants “ready to draw.” The results on paper will be so many maps (Fig. 6, No. 2)

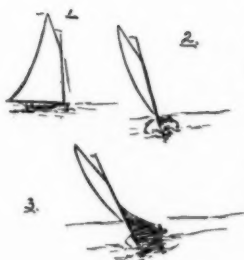


Fig. 3.

of the vanquished plants, drawings without the life, vitality, grace and charm of the living thing.

Which picture of this boat (Fig. 3) do you prefer? Probably you will select No. 2 or No. 3, because they have more go in them, that is, more movement, more life. There are more

curved lines in these drawings than in No. 1, and more interesting light and dark and spacing.

Before an artist would attempt to paint a finished picture of boats he would make many sketches and studies of them in all positions. Before the pupil can adequately represent plant life, he must draw single leaves and flowers in various positions.

For this lesson avoid leaves having such irregular outlines as the maple. The plantain leaf is a good one to begin with; it is simple in contour and is pliable when on the desk. Discourage any attempts to represent veins, lest the whole be sacrificed to meaningless detail, as illustrated in the pupils' drawings in Fig. 5.

It is easier to draw boat No. 1 than either of the others, and it is easier to draw a flattened out leaf than one which appears foreshortened, but after a few lessons in leaf perspective there is no excuse for ironed out drawings. Each pupil should so arrange the parts of his plant that a naturalistic

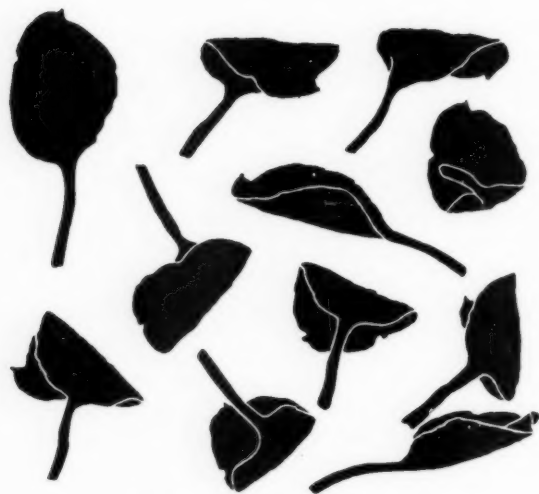


Fig. 4. Leaf Perspective.

effect may be secured as it rests on the paper on the desk, Fig. 11.



A DOMINANT PART IN THE COMPOSITION.

There is always one principle element or group in any work of art ✧ This element is generally made the more intelligent and beautiful through the use of consistent accessories.

In our nature drawings we can avoid having two groups of foliage of the same size and importance by picking off a few leaves from one of these groups. The eye will rest with satisfaction on the



Fig. 5. Emphasis of Confusing Detail.

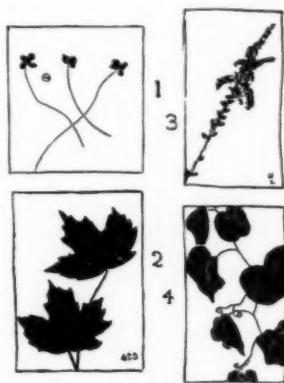


Fig. 6. Unsatisfactory Compositions.

dominant group if we emphasize it in some way, as by drawing it even more carefully and with stronger lines than the subordinate parts, see Fig. 8 ♣ Notice that a certain part of the plant shown in Fig. 7 was selected as being the most interesting, and that this selected part is made to hold the attention of the spectator through the use of stronger lines, and by subordinating the other groups of leaves and blossoms ♣ As illustrations of poor arrangements see Fig. 6. No. 2 has two elements of equal size and importance and the eye goes restlessly from one to the other, as the attractive force is equal in each ♣ In Nos. 1 and 4, the attention is called to each spot and

there is no group of sufficient strength to retain the interest for any length of time.

If we use a background in working in color it must be of a quiet tone that it may not assume too important a place in the picture.



Fig. 7. From Photograph of Cherry Blossoms.

Fig. 8. (Opposite Page.) Drawing from Branch shown in Fig. 7.



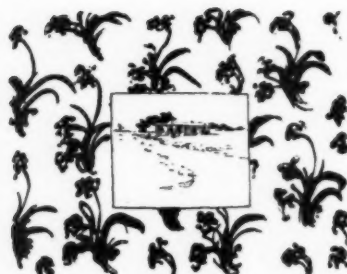


Fig. 9.

It is excellent practice to have the pupils select the dominant elements in stories, buildings, pictures, etc.



PURPOSE, SHAPE AND SIZE OF THE FRAME.

When one has spent a day in the country and has returned with a little sketch, the natural impulse is to place it on the wall in the house, where it may receive due consideration. If this background be a figured wall paper the modest message of the sketch has but a very poor chance of being heard. It is as if a hurdy-gurdy should be played in one corner of the schoolroom during a recitation. If we wish to enjoy our sketch we must in some way lessen the din which the background is making. One way to do this is to put a mat or frame between our work and the wall paper, as shown in Figs. 9 and 10. Ruskin says that a frame is "a little space of silence," surely a good definition here. Our nature drawing will often appear to a better advantage if we enclose it in a frame or geometrical outline, leaving a surrounding margin of blank paper. Decide how much of your plant you are to include in your drawing and what frame will best enclose this portion of the plant. Does it fit in a

long, slender oblong, in a wider one, a square or a circle?

As we have said, it is not at all necessary that all of the plant be included in our drawing. It is often better to omit the ends of leaves and stalks, or other parts,

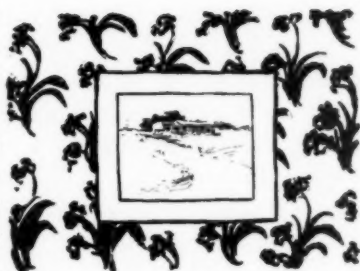


Fig. 10.

drawing our line around the plant, and, passing the pencil over these outside portions, continue the outline of the frame, as shown in Fig. 11.



ARRANGEMENT IN THE FRAME.

In an upper grade class room, the pupils selected a drawing similar to the sketch Fig. 12, No. 1, as being one of the best arrangements made during the lesson. One boy demurred and said that it was growing "up side down." The class agreed that a sketch like No. 2, so placed upon the wall, would be as wrong as would No. 3. Further questioning brought out the fact that the woodbine oftentimes grows on piazza posts and rails as shown in No. 4, and that if we were to select a bit of the growth, say that inside the oblong in No. 4, it would apparently be wrong side up. But this is the natural growth of the plant, and so what seems, at first

thought, to be wrong side up, is right side up for that particular plant. And the characteristic growth of the plant is best shown in a drawing of this kind. In fact many plants, if drawn with the stalks and leaves growing upwards, would be incorrectly represented.

The woodbine apparently grows in from the frame, and in some places it seems to grow out again. This arrangement suggests that the whole life of the plant is not shown, that it has roots and other elements, and that the artist selected the part which appealed to him. ♣ See also Fig. 13, and compare with the floating violets in Fig. 6, No. 1. (Violets never grow this way—except on doilies.)

Another way to suggest that the drawing is a representation of but a part of the whole growth is shown in the reproduction of the Japanese print, Fig. 13, where the artist has allowed the drawing of the stalks to gradually fade away. This is the plan followed by photographers in vignetted prints.

♣ We will now arrange our plant so that it shall appear to grow in from behind the frame, and we have decided that it is wise to have a dominant element in our composition. There are certain principles relating to the placing of the elements in a picture which are generally recognized as tenable:

(1). They should be so placed as to obtain variety and rhythm in the spacing,—a consistent movement in the size of the spaces from the largest to the smallest.

A single mass placed mechanically in the center of the space, or the bisection of a space by vertical, horizontal or oblique lines produces monotonous spacing. (Figs. 2 and 6, Nos. 2 and 3.)

(2). The forces in a composition should be so arranged that they balance one another with regard to a common center. ✱ This common center is the center, or a little above the center of the enclosing line of the picture.

Each spot of light or dark or color is an attractive force.

The force of a spot is dependent upon its measure (area) and its contrast with the surrounding tones. Equal forces balance on any straight line at equal distances from the center. Two forces, equal in measure and contrast, or, a small mass strongly contrasted with the ground in color or value and a large mass of less contrast (two equal forces), will balance each other at equal distances from the center.

Unequal forces balance each other on any straight line, when their distances from a given center vary inversely as the forces. E. g., a force near the center may be balanced by a smaller force more remote from the center, Fig. 1, No. 2, and Figs. 9 and 13.



CHARACTER OF THE LINE OF THE FRAME.

Our art store windows have photographic and

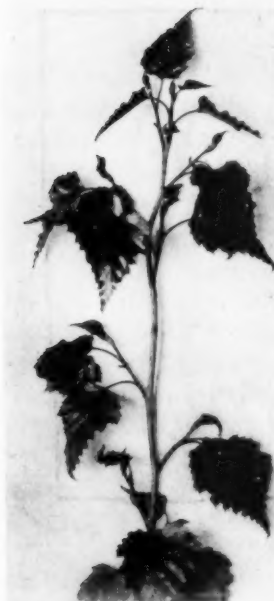


Fig. 11. Method of Determining Shape and Size of Frame.

subdued tone, which is an echo of some color used in the picture, and go over the line of the frame with that color, then there is a relationship in color between the picture and frame.

other prints encased in frames of brown, black, gray or gray-green, in accord with the prevailing tones in the picture. "Harmony is a consistency in character."

An ink drawing in a pencil frame is not consistent in character, and the pencil outline is not generally strong enough to state, "Here is the drawing" ❧ A pencil drawing in an ink frame is not only equally inconsistent but states positively, "Here is the frame." The picture is the dominant element, the thing to be seen.

In working in color, choose some grayed or



THE SIZE, PLACING AND COLOR OF THE INITIALS.

The reverse side of the sheet is the place for the pupil to put his name, age, grade, date, school and other necessary (?) information. The spectator's interest in the drawing should not be disturbed by the pupil's autobiography. Moreover, writing of this kind on a drawing is as much out of place as it would be on the work of an older artist. Look over the pictures in the text-books and those upon the walls and see how the artists have very carefully subordinated their signatures. Sometimes in school the name overwhelms the drawing—decorated signs instead of signed decorations.

We are to acknowledge our work in a modest way by placing our name or initials, not on the frame, nor outside of it, but in the right place on our picture or decoration. We are to place this signature that it will be an added decoration. Look at the Japanese print, Fig. 13; in the lower right part you will find the artist's signature. He carefully considered the balance of his composition, and if the forces seem too strong on either side, or the top or bottom, he places his signature on the opposite side as a counteracting agent.

A Japanese signature is placed

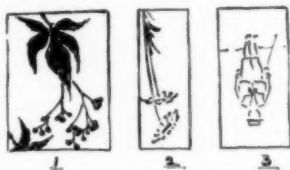


Fig. 13.

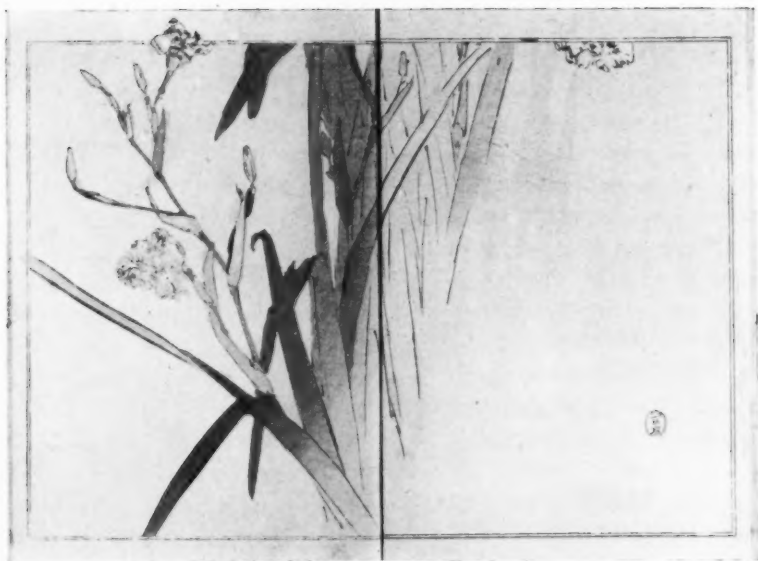
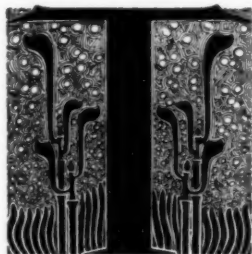


Fig. 13. From the Japanese.

in a small oblong or circle, corresponding in general shape to the unoccupied portion inside the frame which is to hold it. They are a part of, yet quite separate, from the drawing. What has been said above regarding the character of line of the frame is applicable to the color and line of the little frame for the initials—if they have one—that the whole may be consistent.

PLINY,—Guild-Craftsman.

THE CRAFTSMAN'S NOTE BOOK.



THE publishers of The Applied Arts Book will welcome any articles or illustrations which may be of service to those who are teaching drawing in schools.



Another golden opportunity to open blind eyes!



Children remember longest what they learn with pleasure. Hence ——— !



Do not confuse the children and deceive yourself by talking about "artistic effects."



One thing at a time and that done well, is a very good rule as many know—by looking at the work of those who do not follow it.



At the end of a year you should be able to say that your pupils understand and can apply at least one principle of drawing or composition. If not, what are you teaching?

Spend a moment every day with your children in admiring some beautiful thing,—a bit of color, a cloud-shadow, a flower, a moth, a verse of a poem, a happy epithet, a rich chord of music, a sweet transition,—“Whatsoever things are lovely, think on these things.”



The supreme moment at the Pan-American Exposition is at evening, when the mystery of the twilight is gradually transformed, as by a miracle, through wondrous changes of color, until we are in the midst of that “Glorious City of Light.” Then the design, the art, the unity of the scheme is felt in greatest power, for the structural lines of the buildings are all luminous.

“What a grand example of balance of mass, of rhythmic sky line, of color harmonies too fine for word or brush!” thought I.

As Sousa's band plays the Star Spangled Banner, the crowd bursts into applause.

“Wal, I don't see how heaven can be any handsomer than this!” said the old lady from Nebraska by my side.

“It's like the New Jerusalem!” answered her husband. And yet we have always been told that in America the people don't care for Art.

THE APPLIED ARTS BOOK

OCTOBER, 1901

An APPROVED OUTLINE *for* OCTOBER
WORK *in* ALL GRADES.

PRIMARY.



FIRST YEAR.—Select simple, brilliantly colored objects, like a rose hip or a sumach leaf with only a few leaflets remaining, or woodbine berries, and have these drawn repeatedly in color with brush or colored crayon, giving attention to shape and size and color of paper and the arrangement of the drawing upon it. Include autumn leaves and compare their colors with those of the spectrum. Notice

the natural order of colors in the spectrum, and arrange collected illustrations accordingly.

Second Year.—Continue the drawing from fall plants and include the drawing of other fall berries. Teach the meaning of "tint" and "shade" and look for the tints and shades of R, O, Y, G, B and V in the autumnal colorings. Practice making tints and shades of these colors with crayons or water colors.

Third Year.—Continue the drawing from fall plants

and include the fall fruits. Review the six standards, and teach the intermediate hues, OR, RO, YO, OY, GY, YG, BG, GB, VB, BV, RV, VR.

NOTE.—There are certain principles of drawing or composition which may be taught during each school year. The same principles may be applied by the pupil in nature drawing, object drawing, design, etc. Hence a repetition of the same principles occurs several times in the outline for each year.

At the end of the third year the children should understand and apply the following principles:

Selection.—Of a plant, beautiful in form and color.

Of the most beautiful part, if the plant is too large.

Harmony.—Through placing the plant on the paper, keeping the natural position of the growth.

Through placing the drawing on the paper so that the long axes of the plant and paper shall be consistent.

Through printing the initials in small-size capitals and of a color used in the drawing.

Rhythm.—Through the arrangement of plant forms, if two or more are used, so that their movement of growth shall be consistent, i. e., in accord with nature and with each other.

Balance.—Through the position of the drawing on the paper.

Through the placing of the initials in the largest unoccupied space.

INTERMEDIATE.

Fourth Year.—Have pupils draw foreshortened leaves in different positions, with brush and pencil, representing the masses as simply as possible. Repeat from memory. Draw also one or two trees of marked and characteristic shape,—an elm, a pine, an apple. Represent first in brush and ink, and when typical trees are memorized, use them in simple landscape compositions. For example, within a given rectangle place the tree upon a hillside, so that the three masses, tree, sky, ground, shall be harmoniously related.

Fifth and Sixth Years.—The upper and under sides of leaves may be represented by grays or colors in scale relation. In the fifth year continue the development of definite tree images, and in the sixth add those of buildings,—a church, a house, a barn, and of a pond, a brook, a path. The effects of using different tones of gray in different dispositions of darks and lights in the same composition should receive attention.

Fourth, Fifth and Sixth Years.—Review previous work in color.

At the end of the sixth year the pupils should be able to apply these additional principles:

Selection.—Of the most beautiful aspect of the plant, through the varied positions of leaves and flowers.

Harmony.—Leaf and Flower perspective.

The relation of joints to the other parts of the growth.

The characteristics of individual plant and tree growths, including the proper method of making a drawing which shall retain these characteristics.

The dominant element in a composition.

Principality and subordination in parts of a composition, including the use of color for backgrounds, and the relation of the background to the other parts of the drawing.

Variety in space division (principality and subordination.)

The purpose, shape and size of the enclosing frame.

The long axes of the drawing, frame and paper to be consistent.

The relation of the plant or certain landscape elements to the line of the frame.

The color of the line of the frame and the initials.

Rhythm.—In measures of lines and areas.

In the tones of the elements in the composition.

Balance.—Of measures (areas).

GRAMMAR.

Seventh Year.—Make a study of richly colored autumn leaves, as sumach, maple, etc., in sprays, trees with characteristic autumn colors, and also

of the interesting flower stalks and seed pods, like the primrose, milkweed and mullein. Draw these from memory, and make careful drawings in pencil from the object, for their exquisite beauty of proportion and curvature.

Eighth and Ninth Years.—The pupils should be able to produce drawings having greater refinement and more harmonious coloring.

At the end of the ninth year the pupils should understand and apply these additional principles:

Harmony.—Nature's use of straight lines for strength and curved lines for beauty.

Rhythm.—Of leading lines and subordinate elements.

In tones of the elements of a composition.

In values or colors or both in backgrounds.

Balance.—Of tones of elements, and in areas and positions of masses.



COLOR.

I.



THAT POOR CHILD who has been subject to everybody's subpœna since Preyer produced him, had pleasure, we are told, at the sight of a rose-colored curtain on the twenty-third day of his famous and unlucky existence. Probably all normal children take pleasure in rose-colored curtains, or would if rose-colored curtains were to be seen everywhere. It is certain that all children like bright colors, and that to puddle with colors is the sine qua non of a primary pupil's existence.

But if we are teachers his puddling must be to some purpose; and that it may become purposeful and significant we must have clear ideas and lead him to have clear ideas about color.

First of all the teacher must understand color terms and use them correctly, every time.*

Tone is the general term. There are tones of color and neutral tones or tones of gray. A tone of neutral† gray may be modified in one way only, namely, in value; that is, it may be made lighter

* In general, the nomenclature of Dr. Denman W. Ross of Harvard University, will be used in The Applied Arts Book.

† Used sometimes to distinguish a pure gray (that is a mixture of white and black) from a gray containing a little admixture of some color.

or darker, or in other words moved nearer to white or to black. Colors are roughly classed as warm and cool; warm when they approach orange, which is the hot color, and cool when they approach blue, the cold color: A tone of color may be modified in three ways: it may be changed in value, that is, made lighter or darker; it may be changed in hue, that is, made warmer or cooler; it may be changed in intensity, that is, made more or less neutral with gray without changing its value or its hue. If the teacher will think of all colors as forming a sphere with white at the north pole and black at the south, and the colors of the spectrum arranged in order around the equator, any tone may be thought of as a spot in or on that sphere. Middle neutral gray will be found at the center of the sphere, and the most intense green, for example, at a point on the equator. That green changes in value with all changes in latitude; it changes in hue with changes in longitude; it changes in intensity with changes in distance from the center of the sphere.* Tint is a general term for a light tone of color; shade for a dark tone of color.

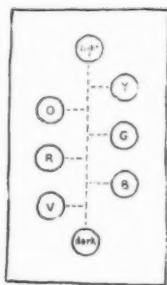
The first step with the children will be the teaching of the generic color names, red, orange, yellow, green, blue, violet. From a spectrum thrown upon the wall, from pigmentary colors, colored papers, flowers, anything having color, the colors themselves

* For this spherical concept, we are indebted to Mr. Albert H. Munsell of the State Normal Art School, Massachusetts.

will be taught and the names given. Let the children use colors freely, and as they think appropriate,—green for grass and trees, blue for soldiers, red for apples and the autumn berries. When by frequent use of colors, colored crayons or pencils perhaps at first and water colors later, they have become somewhat familiar with red, orange, yellow, green, blue and violet, we will attempt to fix in mind certain color relations.

By means of a spectrum thrown upon the wall we will lead the pupil to observe how red changes to orange, orange to yellow, etc., and then have him experiment with his colors to produce a band of color similar to the spectrum.

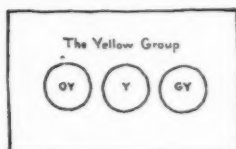
As a next step we will lead him to discover the order of colors in the spectrum with reference to light and dark. Which is the lightest color of all? Which is the darkest? A sheet might be laid out like this:



A circle at the top with the word "light" in it; a circle at the bottom with the word "dark" in it. A line connecting these circles divided into seven equal parts. Opposite the points of division, as indicated, the six colors for the six colors. The problem is to place a flat wash of pure color upon each circle of such a value that there will be even steps downward or upward; orange darker than yellow,

and green as much darker than orange, etc., or blue lighter than violet and red as much lighter than blue, etc. It will be worth while to have this sheet repeated until it can be well done. The repetition with an ideal to guide, will help to fix the central or standard or normal spectrum colors in mind. Lead the children to see similar relations of color in nature: In the fall dandelion, yellow lighter than green; in the aster, yellow lighter than violet; in the sumach, green lighter than red; in the changing maple leaves, yellow lighter than red. Have studies, records, of these color relations made in color by the pupils.

While making these studies pupils will discover that all reds are not normal or standard or central red. In fact, that hardly any color in natural objects is just like the pure color in paint. This will lead to a study of the groups or families of colors. Yellow may be modified by orange on one side, or by green on the other; orange, by yellow on one side, or by red on the other; and so on through the spectrum. This will be a good exercise: Upon a sheet of paper draw three circles; color these to illustrate a color group.* With little children (third grade, let us say) it may be enough to require the three hues in a row, but later the circles might be arranged to show the lightest hue

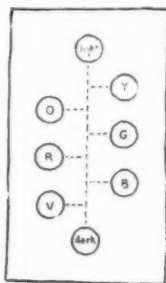


* The last initial is that of the "family name," of course.

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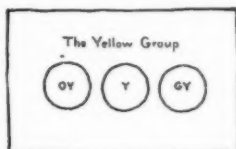
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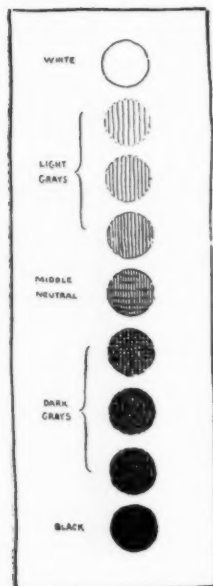
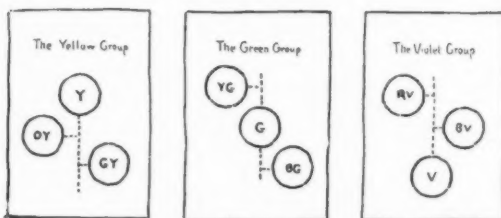
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* The last initial is that of the "family name," of course.

uppermost, and the others in proper relation to it, as in these :

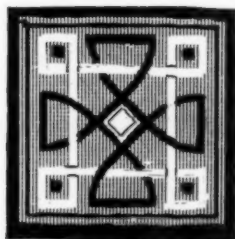
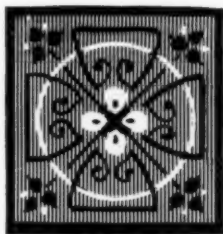


In every case encourage the pupil to mix the tone required and put it in place without contemplating the possibility of modifying it afterwards. Let him take pleasure in doing it, as in pronouncing a word correctly or spelling it correctly the first time, or in singing always on the pitch.

The first work with grammar grade pupils should be the making of a scale of values in neutral gray. Place a circle of say one inch in diameter at one end of a sheet, and another at the other end; upon a delicate line connecting their centers, locate a circle in the middle, between the first two; bisect each half of the line and locate other circles. Leave

then each quarter, and locate other circles. Leave

the top circle white. Color the bottom circle jet black. Now try to strike a middle tone of gray just half way between white and black. Make the middle circle this color. Try to strike the tone half way between that neutral and white, and another half way between that middle neutral and black. So, proceed until the scale is completed with even steps from white to black. Work at this scale until one is right. When a scale is right it will serve as a standard by which to test such work as this, where black and white are balanced over middle neutral gray.



[To be
continued.]

KENT.
Guild-
Craftsman.



"There is a consciousness of bondage in every human soul and an effort for freedom. Every time the soul breaks a bond, there comes a joy known as æsthetic pleasure. This pleasure is the testimony of life realized."



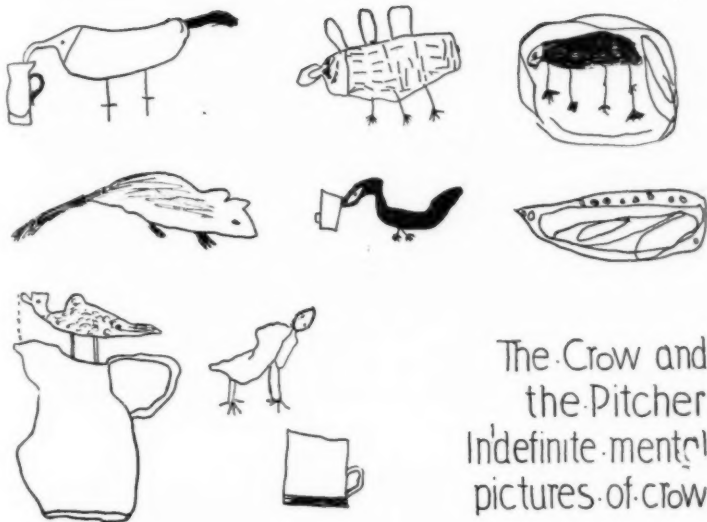
TYPICAL CHILDREN'S DRAWINGS *with* SOME CONCLUSIONS.

CONFIDENCE.



CHILD will try to draw anything he likes, sometimes with little knowledge of what the form of the suggested object is. His imagination supplies all deficiencies.

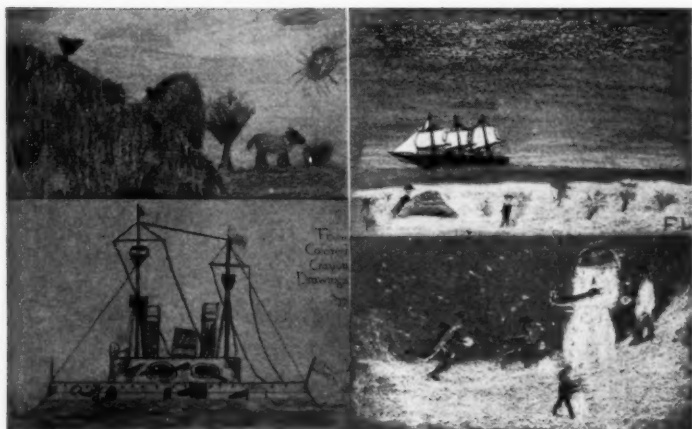
Conclusion: Do not destroy this delightful confidence; make constructive criticisms only. Try to give the child a clearer concept of the subject or object which he is to represent.



LOVE OF COLOR.

The baby notices color before form. The kindergarten or primary child will reproduce well the color in a group of objects, whereas his rendering of the form will cause doubtful comment.

Conclusion: Colored objects are more interesting to the child as models than those which are without striking color. For the child, the natural medium of graphic expression is color. He will, of his own



volition, devote much more time to color work than to work in black and white. The colored representation is more like the object and therefore easier to criticise. He will draw better with colored crayons or water colors than with the pencil. Color is one of the elements of beauty in most objects, and with a color medium he continually strives to reproduce this beauty.

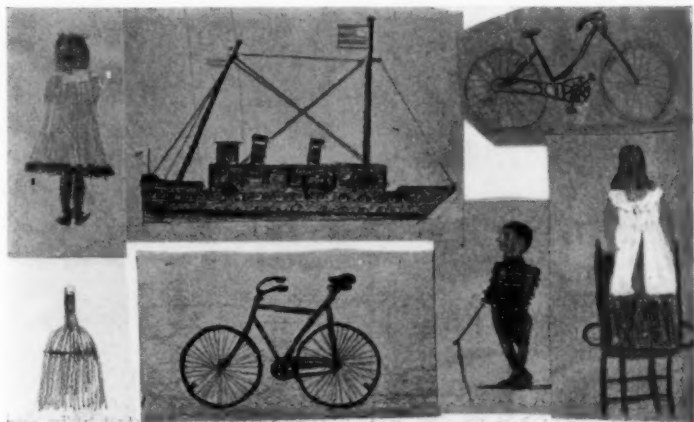


COMPLEX AND SIMPLE OBJECTS.

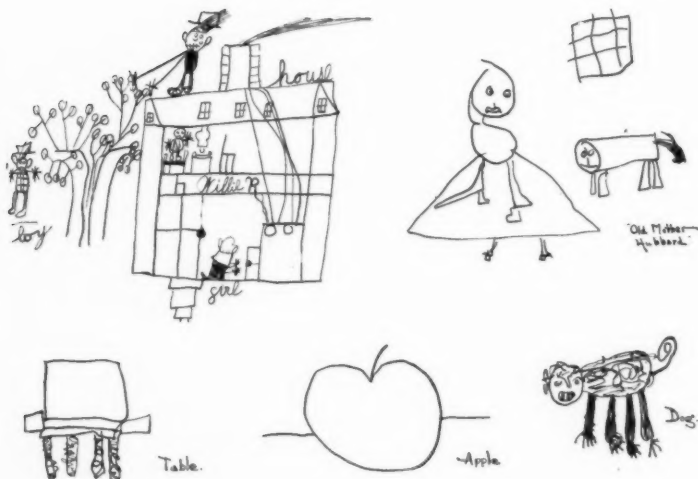
The child generally draws most successfully from objects having decided individuality of form. Ruskin

says it requires "lampblack and lightning" to portray things so that some people may see them. The child observes the striking characteristics or contrasts of form, just as he sees and enjoys strong contrasts of color.

Conclusion: For primary children, select objects of interesting and individual form, rather than what we generally regard as the simple forms,—a teapot rather than a cylinder. (Any primary teacher, who has honestly studied children as they draw from type solids, know that these forms lack the characteristic individuality which interests and appeals to children, and that the children do not draw these things without reproducing from memory some other drawing.) At present, in most schools,



the supply of beautiful objects is limited, so we will do the best we can with the children's toys, the flowering plants, grape vine, seed pods (rather than grass), animals, the human figure in character costume, and the utensils and furniture in the school.



CONFUSION OF FACTS AND APPEARANCE.

The child sees with an X-ray eye! He does not distinguish in his drawing between what he knows

regarding the object and what he can actually see. Hence we have houses drawn with the front partitions transparent or removed; tables, chairs, books and the like, represented with top, sides and other parts as they are, or in impossible relations, almost never as they appear; faces of human beings and animals drawn in full front view—like moons; legs of animals all the same length and shape; apples like hearts, with the stem in the depression at the top, etc., etc.

Conclusion: Discuss the appearance rather than the facts of an object to be drawn.



EMPHASIS OF IMPORTANT OBJECTS.

The child emphasizes in his drawing those things which are interesting or important to him. He selects the only means at his command to do this—he draws them larger than they should be in proportion to the other objects, sometimes omitting altogether those things in which he has no particular interest. For example,—all things alive in preference to other objects; eyes, teeth, hands, buttons, rather than the shape of the head or body as a whole; flowers rather than leaves, etc.

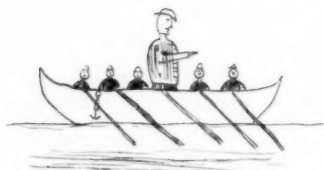
Conclusion: Refer continually to the just proportions and relations of objects and their parts.



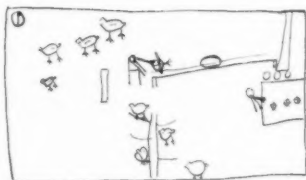
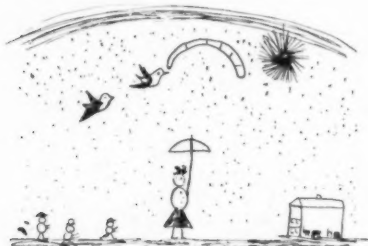
The Evolution of Man.



Jack and Jill.



G. Washington.



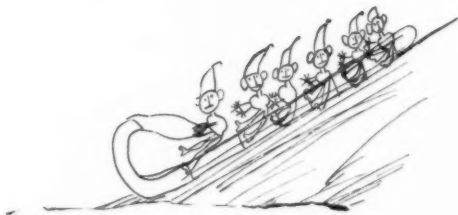
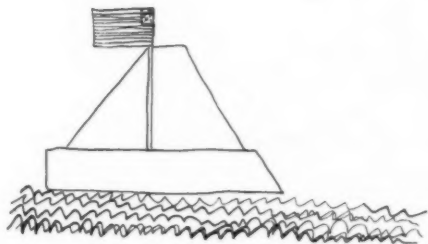
4 and 20 Bunch-

MECHANICAL REPETITION.

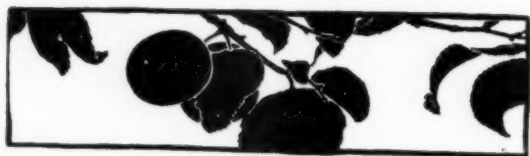
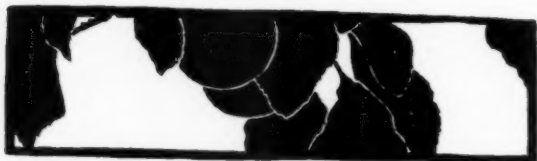
We are in the habit of saying that children are very original, and so they are. They are also very mechanical. The games of childhood are generally the repeated performance of some one act. The drawings made by children often show the same form monotonously repeated. Having drawn one figure or flower, the easiest thing to do is to draw another like it. This process does not require much

thought, certainly less than to make an entirely new representation.

Conclusion: Call attention to the differences in the appearance of objects of the same kind. For example—of flowers upon one stalk, of apples in one group.



PLINY,—Guild-Craftsman.





The ARRANGEMENT of LETTERING.



IT TAKES knowledge and experience to place even one word in a rectangular space so that the result is good.

Let us retain the simple Roman forms of the letters that have been given. Added to the problem of drawing each separate letter so as to make it excellent in itself, come the questions of what height and width, what weight of lines, what spacing between the letters are to be adopted? Our decisions will largely depend upon the size of the page and the importance to be given to the title under consideration.

OCTOBER · DAYS VAN · DYCK AVTVMN

With no departure from the essential types of the letters, considerable differences of effect result from varying the relative heights and widths and from the use we make of wide and narrow lines.

Some of these effects are shown in the three con-

trasted examples. The lightness of the words "October Days" comes from the use of a moderate width of shade lines, while the word "Van Dyck" gains its characteristics from the widened letters and their heavy shade lines. The word "Autumn" shows the effect of using equally strong lines throughout, and experiment will point out other good styles to be obtained by other modifications of height and width and of linear strength. Care, however, must be taken that the same kind of modification is carried out in all the letters. It is not uncommon to find pupils jumbling together various styles in a single piece of lettering, regardless of that harmony which comes from the use of perfectly related forms.

No rules can be given by which the right size and strength of lettering can be immediately determined in a given instance. Decision must not be made until after the comparison of several rough trial sketches. But it must be kept in mind that a title should be bold enough to be easily read at a reasonable distance. It should individualize the book at a glance.

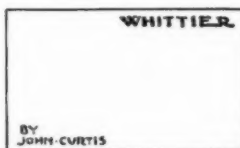
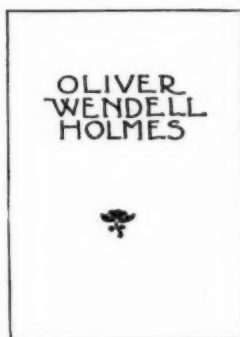
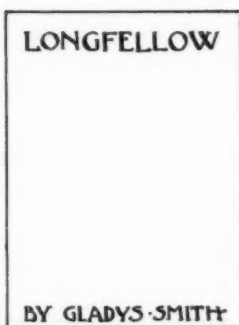


Common sense (or is it "uncommon sense?") should settle many points—in design as elsewhere. Too often, however, the aim is not to do something that

is sensible in the best possible way, but rather is it the desire of the pupil to do something out of the ordinary—something “fancy” perhaps. In such cases the results are usually most ordinary and far from fanciful, though often they are what in slang phrase would be termed “weird.”

The principle of balance must be regarded in planning the distribution of words, but the centre of gravity may be somewhat above the actual centre of the page.

It is best to present to the pupils several types of balanced arrangement such as are here shown.



In the first, "Longfellow" near the top of the page is balanced by the words "By Gladys Smith" in smaller size at the bottom and placed nearer the margin of the page.

In the second illustration of arrangement the title with the aid of a small ornament or floret has been brought into a triangular space. This method of massing is often effective and has been used by some of the best printers and designers. The centre of balance in this example is somewhat above the centre of the page.

In the third example is another suggestion for the massing of lettering. The children can learn from a study of the modern book covers that massed effects are now used by the best designers, and a comparison with the covers of the books of a few years ago, will show the gain that has been made in that point alone.

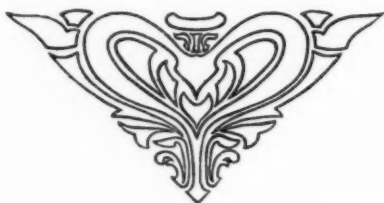
The other illustration shows how occasionally a good effect may be obtained by balancing lettering at the ends of an imaginary diagonal.

In all these sketches I have not shown an arrangement of lettering in favor with children (and with some adults who have not learned better). I refer to placing the letters on a slant so that they appear to be either climbing up hill or tumbling down. For this Jack and Jill kind of lettering there is precedent but no good authority, and surely there is not the authority of common sense. It is not the correct positions for letters in the first place, and

secondly a slanting line of letters does not harmonize with the vertical and horizontal boundaries of a page. Let us not strive to be "artistic".

Let us rather strive to be good craftsmen, doing each thing in the way that by study of the best examples and by use of common sense we decide to be best.

JACQUES,—Guild-Craftsman.



The CRAFTSMAN'S NOTE BOOK.

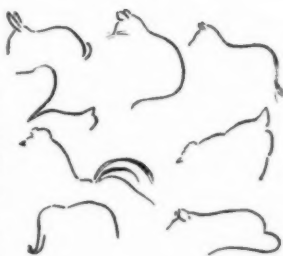


ON'T sit with the degenerate Athenians who spend their time looking to the four corners of heaven for "some new thing." Teach the everlasting principles of drawing and design, and watch for "new things" in the work of the child.

Don't talk. There is one way to inspire children which never fails. Make a good drawing before them just as you wish them to work, and then say, "Go thou and do likewise." Children are appreciative; children are imitative; thought is motor.



Have you ever tried to see with how few lines you could make a sketch of anything, endeavoring to portray the essential characteristics of the form? For instance, if you were to attempt to draw a rabbit, what are the characteristics which would at once



come to your mind? You will say, "Long ears, ovoid shaped body, and short tail." How about a cat, horse, duck, etc.? All these things have heads, ears, bodies and tails, but these elements vary in the different animals, birds, etc. It is only when we

get at this individuality of the thing that we can draw correctly. Nearly all plants have roots, stems, leaves and flowers, but each variety has differences in the growth of these details. When we represent these differences, these peculiarities of one particular plant, we are getting at its character.



Designs for book covers are generally made under one of two conditions. You may wish the cover for some particular end, possibly to hold your work in history or arithmetic. If so, you should select a motif for the decoration which may suggest the contents of the book, or, something which has no symbolism and is suitable because "beauty is its own excuse for being."

Under the other condition, you have a beautiful plant, perhaps, and would like to use it in an applied design for a book cover. But a book cover is not complete without a name—what shall we call it? A boy once made a design under this last condition, using the red radish for his motif. He selected as a title for his imaginary book, "The Speeches of the Late W. J. Bryan." Hardly suitable, though original!

The question is, can we retain the individuality of each pupil and still secure titles in harmony with the decoration?

In an upper grammar room, each pupil selected a title for a cover design from natural forms. Here

are some of the titles: Familiar Features of the Roadside, The Golden Treasure, Beside the Grassy Lane, At the Bend of the Road, Golden Deeds, The Woods in Autumn, In the Field, Along the Roadside, By the Edge of the Fence, Studies of Nature, From Seed to Leaf, A Kitchen Garden, In the Swamps, On the Porch, Haying Time, Near the Roadside, On the Hillside, An Autumn Thought, Nature's Work, In Autumn, Vegetables, In Our Garden, The Farmer's Guide, Late Products, On the Farm, In the Country, In the Woods, Summer Beauties, Domestic Products, The Shrubs, Bitter Sweet, Vegetables and How They Grow, Meadow Grass, The Poetry of Nature, Harvest Time, Autumn Treasures, Nature's Secrets, The Story of the Leaves, Farmer's Almanac, Thoughts from the Field, Life in the Country, As Sweet as a Pink, How to Raise Radishes, Meadows of Grass, Morning Thoughts, Country Cousins, Golden Days, Plant Relations, Life.



There is no excuse now-a-days for anyone living with the dull and stupid picture folk that so many not only tolerate, but seem to prefer. Do you not know rooms where pictures abound amid "decorations" of all kinds, with not a single master-work to rest the eyes or soothe the mind? Have you ever been placed as guest in a chamber where you were thankful for the darkness as a veil for the collection of pictorial inanities staring down upon

you? The morning light made you wonder that your friends—college-bred people, too—could have such things in their houses as that sickly landscape, that mirror with the artless daubs of crimson lake called roses, that large-eyed silly woman, with a puny large-eyed infant amid the clouds, called a madonna, and that “art” photograph of a modern interior, with all its stiffness, containing a “sweet” child asleep in an arm chair. This chamber was light and airy and expensively furnished with a brass bedstead, mahogany furniture, straw matting, and far too evident wall paper, and still it lacked a restful atmosphere.

I remember with a feeling of perfect rest an attic room in the country where not long ago I spent a night. It contained a very cheap iron bedstead, painted white, and a single chair of painted pine. The other furniture was made from packing cases covered with denim. The walls were plastered and without paint or paper. My host apologized for the bareness of the room, but to me it was not barren for beside the necessary furnishings there were pinned upon the walls several mounted photographs that gave me a sense of companionship and made me feel at once the refined personality of my friend. I remember them clearly, for they helped to make the room a place of rest, for a great work of art is always restful.

There was Raphael's School of Athens; Puvis de Chavannes' Winter and Summer, from the Paris

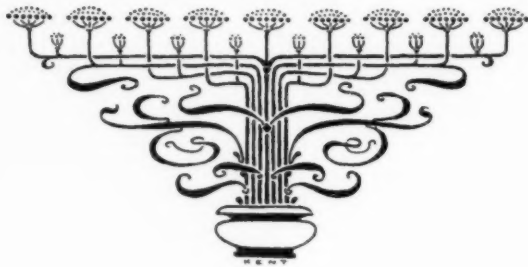
Hotel de Ville; Dagnan Bouveret's Madonna of the Grape Arbor and Whistler's Mother. Altogether they must have cost a little over a dollar.

A wise instructor of the art school tells his pupils to buy each year a photograph of a masterpiece, and he tells each to choose one that he has not yet learned to appreciate. He says "Live with a masterpiece a year and your point of view will change. You will gradually come to care only for the best."



In Japan it is the custom to make pilgrimages once or twice a year to a neighboring shrine. Oftentimes a body of workmen who follow the same trade or profession, make this journey on foot together. Prof. Morse of Salem, who has lived in Japan several years, tells of meeting one of these bands of pilgrims, composed of men who were potters by trade. While observing them as they strolled along the road, there suddenly came into view a great eagle, which sailed round and round, and finally alighted in a nearby group of pines. At once every one of the twenty or more pilgrims produced a sketchbook and commenced serious study of the eagle, drawing it from all possible points of view. A scene of this kind is not an unusual one in Japan, where every workman is an artist-artisan, and is constantly using his sketchbook to record little bits of beauty that he meets with here and there in nature.

"How different would have been the attention which the bird would have received from a group of men in our country," said Prof. Morse. "Every fellow would have regretted that he didn't have a gun."



THE APPLIED ARTS BOOK

NOVEMBER, 1901



N APPROVED OUT-
LINE *for* NOVEM-
BER WORK *in* ALL
GRADES.

PRIMARY.

First Year. — Practice drawing on the black-board long vertical and

horizontal lines, drawing them very lightly at first and going over and over them until they are right. From the first, let it be understood that vertical and horizontal are exact positions. Later, combine these lines to represent tables and chairs. Review the spectrum colors and draw with special attention to the arrangement of the sheet. Discuss with the children the things which will enter into the preparation of the Thanksgiving dinner: draw potatoes with brush and diluted ink; draw more brilliantly colored vegetables, — carrot, squash, turnip, onion, etc.,—with colored crayons, colored pencil or water colors.

Second Year.—Practice drawing at the blackboard the square in any position, oblongs of various proportions, and circles. Review the spectrum colors and tint and shade and draw a scale of colors, with crayons or water colors, placing the normal colors (standards) in the central row with the tints above and the shades below. Perhaps something of light and shade in the colored drawings of the vegetables can be represented.

Third Year.—Practice drawing at the blackboard abstract curves and elementary drill forms. Review the spectrum colors and draw a color scale, with crayons or water colors, made up as follows: R, OR, RO, O, YO, OY, Y, GY, YG, G, BG, GB, B, VB, BV, V, RV, VR. Study more carefully the exact colors in drawing vegetables.

First, Second and Third Years.—The study of pictures relating to autumn or Thanksgiving.

At the end of the third year the children should understand and apply the following principles:

Selection.—Of an object, beautiful in form and color.
Of the most beautiful aspect of the object.

Harmony.—Through arranging the objects in natural (not unusual or artificial) positions.

Through placing the drawing on the paper so that the long axes of the drawing and the paper shall be consistent.

Through printing the initials in small-sized capitals and of a color used in the drawing.

Through rendering the true relationships of the elements in geometric figures.

Rhythm.—Through the arrangement of objects so that the movement of the leading lines shall be consistent.

Through the consistent movement of tones in a color scale.

Through the consistent repetition of the elements of the geometric figures.

Balance.—Through the position of the drawing on the paper.

Through placing the initials in the largest unoccupied space.

INTERMEDIATE.

Fourth Year.—Draw the common vegetables singly in different positions, and in groups, later giving special attention to spacing and to rendering in harmonious tones. For example, a bowl with apples in which the tones of background, foreground and objects shall be in scale relation: as apples, central red, background black; bowl, intermediate shade of red between central and black; foreground, intermediate tint of red or gray between central and white.

Fifth and Sixth Years.—Continued work along these lines, laying special emphasis on correct drawing of foreshortened circles, should lead to better appreciation of fine space relations and more beautiful harmonies of color and value.

Fourth, Fifth and Sixth Years.—The study of pictures relating to autumn or Thanksgiving. At the end of the sixth year the pupils should be able to apply these additional principles in their drawing work:

Selection.—Of the most beautiful aspect of one object and of several objects when grouped. The use of a finder for selecting a composition in object drawing.

Harmony.—The drawing of one vegetable in different positions, retaining its character.

The correct method of making an object drawing.

The dominant element in a composition.

Principality and subordination in parts of a composition.

Variety in space division (principality and subordination).

Correct perspective effects:—The effect of distance, as to the horizontal placing of an object in a picture, its size and value.

The consistent use of color in a composition.

The purpose, shape and size of the enclosing frame.

Consistency of the long axes of the drawing, frame and paper.

The color of the line of the frame and of the initials.

Rhythm.—In measures of lines and areas.

In color tones and in values.

Balance.—Of measures.

GRAMMAR.

Seventh Year.—Review the elements of landscape. Give definite problems in landscape composition. For example, within a given oblong arrange harmoniously a hill, a house, a tree or several trees and a pond. Make harvest landscapes. Compare with famous pictures. Upon some good composition experiment with different schemes of tones in scale relation, to determine the most satisfactory arrangements.

Eighth and Ninth Years.—The pupils should be able to produce drawings having greater refinement and more harmonious coloring.

Seventh, Eighth and Ninth Years.—The study of pictures relating to autumn or Thanksgiving.

At the end of the ninth year the pupils should understand and apply these additional principles :

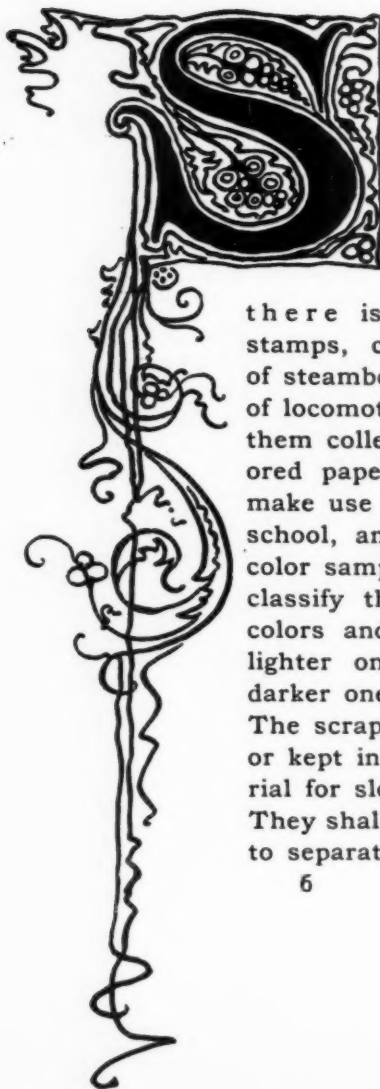
Harmony.—Nature's use of straight lines for strength and curved lines for beauty.

Rhythm.—Of leading lines and subordinate elements.

Balance.—Of tones of elements.

COLOR.

II.



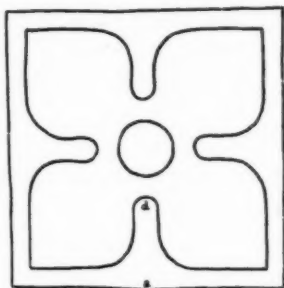
OMEBODY, at one time or another, has claimed that "children are born —," O, everything — "poets", "artists", "imitators", "interrogation points"; hence there can be no harm in adding, children are born collectors. They collect shells and pretty stones, if

there is opportunity, buttons, postage stamps, cigarette pictures (alas), names of steamboats and sleeping cars, numbers of locomotives, anything which appears to them collectable. They collect bits of colored paper and cloth, etc. Good! Let's make use of them. Have them brought to school, and start a school collection of color samples. Let the second year pupils classify the scraps as normal or middle colors and lighter or darker colors. The lighter ones we will call tints and the darker ones shades of the middle colors. The scraps may be pasted upon a chart, or kept in boxes. This will be good material for slow-brained pupils to practice on. They shall have a mixed handful of scraps to separate into the three groups.



Then, too, the children shall have the fun of painting in tints and shades. At first it will be enough to ask them to make three circles upon a sheet by tracing around a tablet, and to color these, tint above, middle-value color in the middle and shade below. A bright teacher will find occa-

sions in connection with other studies for practice in the use of colors which will yield pretty results to delight the children. For example, here are some rare flowers for Thanksgiving Day. We will have one for each guest at the table. The center shall be a bright color, the petals a tint of that color, and the ground a shade of it.* The order in painting will be: first the delicate tint; when that is dry, the bright center; lastly the dark ground.



* How to prepare for the lesson: 1. Cut from thick paper or card a square $3\frac{1}{2}$ inches on a side. Mark around this on the drawing paper to draw square a.

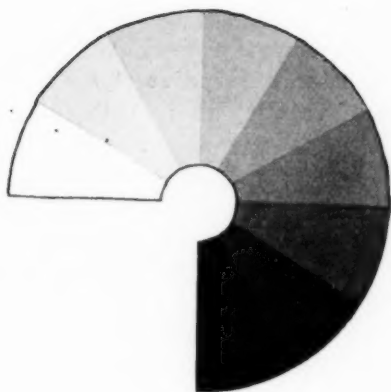
2. Fold a 3 inch square of thin white paper upon its diameters and diagonals to get this shape: Draw the arc b with a $\frac{3}{8}$ inch radius, and sketch the curve c as indicated. Cut the paper upon the lines b and c; unfold, place flat upon a piece of thick paper or card, mark around the pattern and cut out the new stiff pattern.



figure d. The teacher will make the two patterns and have the drawing papers prepared for the class by the pupils who need busy work.

The pupils who are studying hues of color may paint these with the tones of any one group; for example, center OY, petals Y, ground GY; or center YG, petals G, ground BG; or the reverse of these. Try different arrangements of the colors, but keep them in scale relation, that is a yellow hue above a green hue in value, a green hue above a blue hue in value, etc.

When the upper grade pupils have managed to produce a good scale of values in gray, they should try similar scales in color. Cut a strip of paper similar to that upon which the scale of values was made. Draw upon it the circles as before. Place a tone of pure red in the central circle, having the value of the middle neutral, that is, making just as dark a spot upon the white paper. Hold the two off at arm's length, half close the eyes, compare the two spots. Try not to think of color at all; think of the spot of dark on light. Are the two spots of the same value? Dilute your red paint with water until you have a tint of red equal in value to the gray half-way between middle-value and white. Put on the black spot at the lower end of the scale. Mix black with the red until you have a shade half-way between middle-value and black. So proceed until the scale is finished. The blue scale might be tried first as the easiest, and the yellow scale left until last because the most difficult.

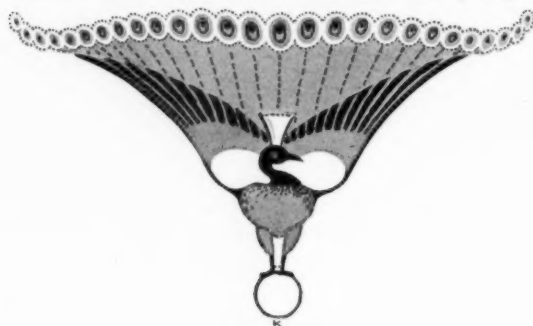


Draw a four inch circle. Draw a concentric circle of 1-2 inch radius. Divide these by radii into twelve equal parts. Color nine of these parts as indicated. Try it with gray first, then with a color. These are spiral stairs in plan view. Can you make them with even steps from darkness up to light?

Take simple designs, even as simple as the rosette already mentioned, and color them with three tones from one of these scales. For example, try one with petals middle violet; center, half-light violet; ground, half-dark violet. Or select any group of three with equal intervals of contrast, such as the three light grays, or the three dark grays. Or,

selecting the middle-value, combine with it a light three steps above, and a dark three steps below.

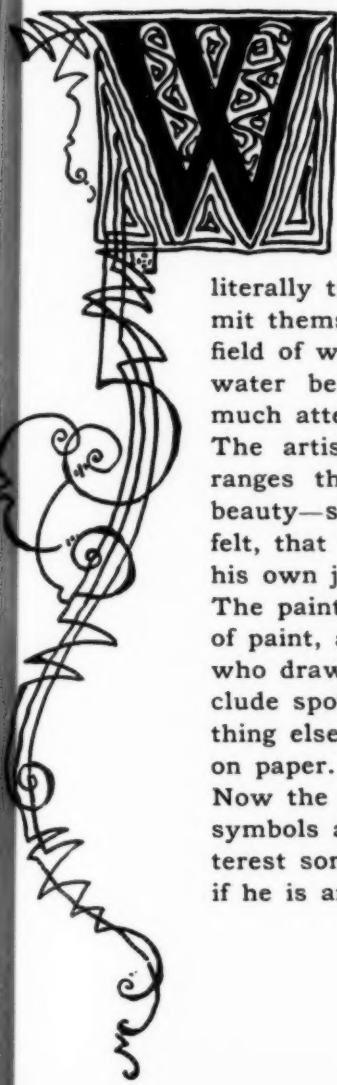
In the best color harmonies there is always a balance of values, as in this tail-piece.



KENT,
Guild-Craftsman.

The Drawings on pages 19, 20 and 28 were made by students at the Salem, Massachusetts, State Normal School.

LANDSCAPE COMPOSITION.



WHETHER we draw a landscape out of doors, with nature before us as our inspiration, or in doors, inspired by memory, we can use but symbols of the objects that we wish to suggest. The most conscientious drawing of a tree ever made, is far from

literally true; fleeting clouds will not submit themselves to portraiture; nor can the field of waving grass, or sheet of rippling water be transferred to a picture with much attention to particular truths.

The artist works with symbols. He arranges them to give an impression of beauty—some beauty that he has seen or felt, that we may share his joy, and make his own joy greater.

The painter's symbols are spots or lines of paint, and by "painter" I include him who draws, and by "spots of paint" I include spots of charcoal or pencil or anything else which will make lines or spots on paper.

Now the painter may put together painted symbols and tell a story and he may interest some people by his story alone, but if he is an artist he arranges his symbols



No. 1.

so that they make "music for our eyes", as well as tell the story. The study of the principles which govern artistic arrangement is the study of composition or design. These principles which apply to all our work must guide us in composing landscape symbols.



The symbols which the children use need not be many or complex. A tree silhouette (perhaps an apple, oak, elm, pine or poplar) a house (which gives good opportunity for applying perspective principles) and (for autumn) a shock of grain or corn are enough material for making masterpieces.

The greatest artists work with simple themes, and continually compose new pictures from them. The great Hokusai made a hundred views of Fuji-san, and each was a delight to look upon, while Claude Monet, the Frenchman, was content to paint many times landscapes composed of hay-stacks bathed in sunshine.

But let the symbols be characteristic, well drawn in the essentials, even if simplified to the last degree.



The simplest possible landscape is made by drawing a horizontal line to represent an horizon and by



No. 2.



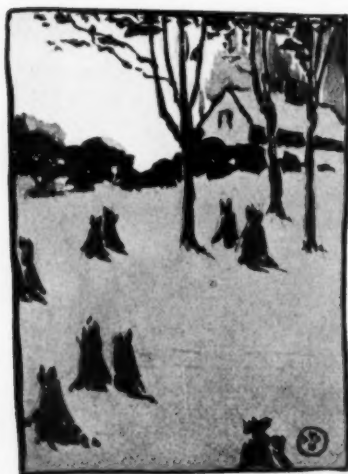
adding a tree to imply that what is below this line is ground. Very simple landscapes are shown in illustrations 1 and 2. In No. 1 the horizon is higher up than in No. 2 and the trees are arranged accordingly. Exercises in placing horizon lines and



No. 3.

in arranging trees to balance agreeably, aiming for proper variety of size and shape in the spots and divisions of space—such exercises are suitable for beginners.

The use of black and outline gives effects by the simplest means. A landscape in outline alone seems inadequate. By using a half-tone with the black we gain much, for we then have a triad of values, and we can arrange a rhythmic transition from black to white. Illustrations 3 and 4 show how much more agreeable the landscape is made by the use of central gray in addition to the black and



No. 4.



No. 5.

white. All the other illustrations are also effects in black, white and central gray.



Here are some suggestions for teaching:—

Give the class a subject or let one be suggested by the pupils. Perhaps the subject is autumn. Talk over and help develop symbols necessary for the subject. Practice these symbols. Talk over possible placings of horizon lines and also the kind of line (straight or curved or irregular) that is desirable. Let the children experiment in arranging landscapes in black and outline only. Put up and discuss the sketches with the children. Choose the best

ones. Let the class try again. Later each pupil should experiment with his own best composition, using central gray and black in different arrangements. The aim should be to so arrange the symbols and the values that we shall have balance, rhythm and harmony. Of course a complete realization of these principles comes only after long study. In their simpler meaning any child can grasp their significance.



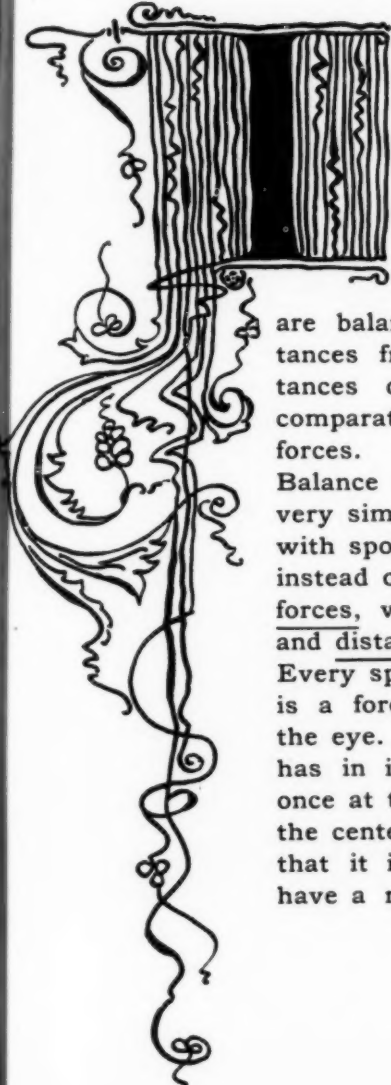
No. 6.

A landscape composition which has balanced relation of masses, rhythmic gradations of areas and of values, and harmony of shapes is agreeable to look upon. It is a design, but it should suggest a mood of nature too. JACQUES,—Guild-Craftsman.





BALANCE.

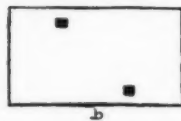
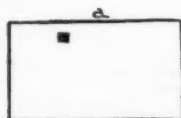
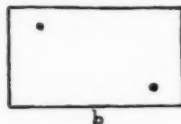
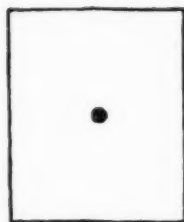


IF TWO boys of equal weight are on the opposite ends of a seesaw they will balance each other at equal distances from the center. Physical balance has to do with certain weights or forces, a center, with regard to which the forces

are balanced, and with certain distances from the center, which distances obviously depend upon the comparative weights of the opposing forces.

Balance in pictorial composition is very similar, except that it has to do with spots of light and dark or color instead of physical bodies. It involves forces, which are opposed, a center and distances from this center.

Every spot in a pictorial composition is a force — a force which attracts the eye. If we have an oblong which has in it but one spot, we look at once at that spot. If the spot be in the center of the oblong it is evident that it is placed there that it may have a right relationship to the ob-



long. If we place it at one side of the center, it has no orderly relationship to the enclosing lines, the eye is attracted to this part of the oblong and not at all to the opposite side, hence the forces are not equal on either side of the center and the drawing is not balanced. To balance this spot it is necessary to find the center of the oblong, to measure off the same distance on the other side and to place there an equal force. Now we have two opposing equal forces at equal distances from the center and as would be true with physical bodies, the forces are balanced.

The rule for the balance of equal forces is this: Equal forces balance each other on any straight line at equal distances from a given center.*



There are a few terms used in pictorial composition which we should understand.

* For the rules and problems regarding balance we are indebted to Dr. Denman W. Ross of Harvard University.

A spot of paint is a tone, a measure of space in two dimensions, and the shape of the measure.

A tone has its value and its color, that is it has a color-value.

The value is its measure of light in a scale between black and white. The color has reference to the rainbow colors or their combinations,—to any colors in nature or art.

A measure is the amount of space which a spot covers—its area. The shape is the character of the measure.



Make a scale of three values between black and white. To do this draw five circles and number them 0 to 4. Leave 0 white, make 4 black, number 2 should next be made of a value half-way between 0 and 4 and may be called a middle tone. Number 1 is to be half-way between 0 and 2, and 3 half-way between 2 and 4.

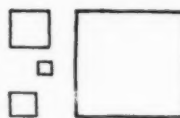


Now try these problems.

Balance equal measures of black on white.



Different Measures
Equal Value



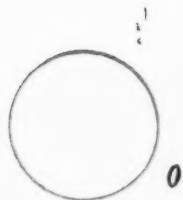
Different Measures
Same Shape



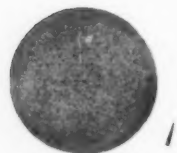
Different Values
Same Shape



Equal Measures
Same Value



Balance equal measures of white on black.



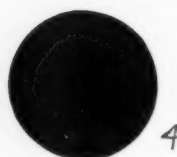
Balance equal measures of black on any value.



Balance equal measures of white on any value.



Balance equal measures of black and white on a middle value.



Perhaps the easiest way to do these and other problems in balance is to work on tracing or Japanese paper over paper ruled with lines so as to make quarter-inch squares. The method of procedure is illustrated in the accompanying diagram. Determine the point midway between the forces, locate both forces and measure equal distances on opposite sides of the center to ascertain the boundary lines of the enclosing form. The shape of the enclosing form which contains the two (or more) forces is unimportant. It may be a square, an oblong, a circle or any other figure, regular or irregular, but for these problems perhaps it is well to confine ourselves to regular figures. In locating a force the measurement must be taken from its center, and

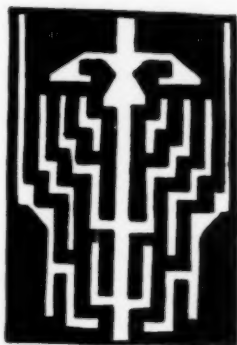
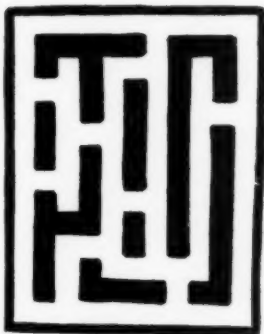
the center between the forces must always be the center of the enclosing form.

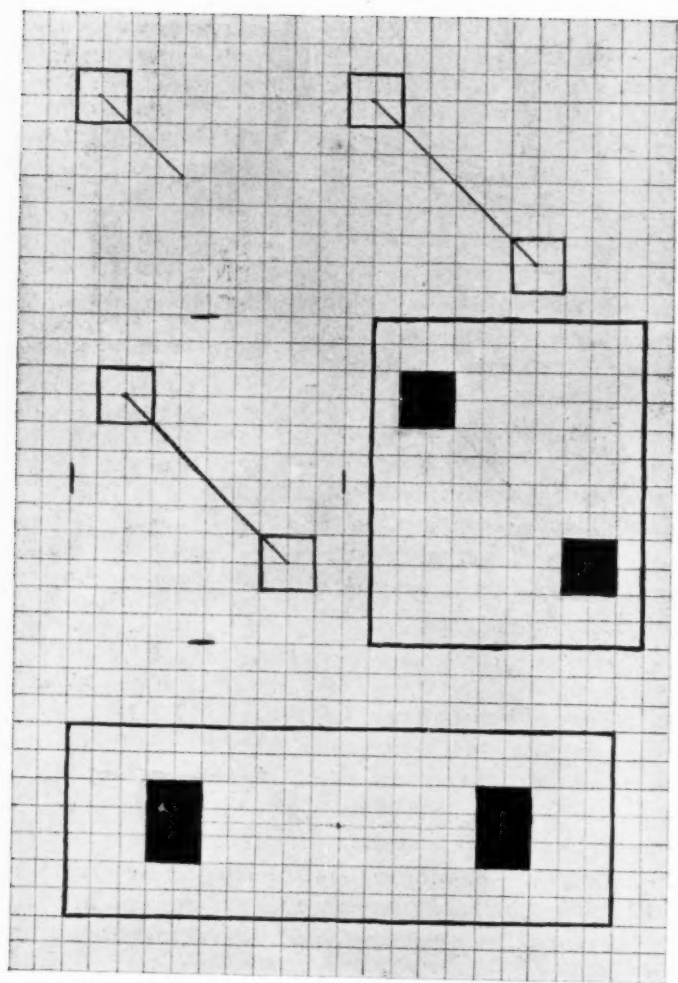
In the fifth problem where we are to balance equal forces of black and white on a middle value, we have but a repetition in a slightly varied form of those preceding. The force of a spot depends upon its measure and its contrast with the ground. Here we have two equal measures and if the middle tone is right, black and white are equally contrasted with it. In other words, equal measures of black and white on a middle tone are equal forces.

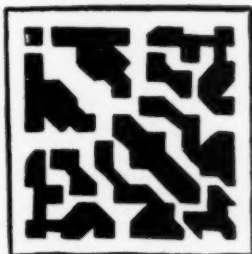
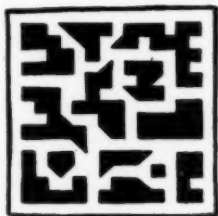
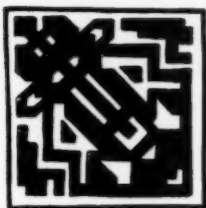
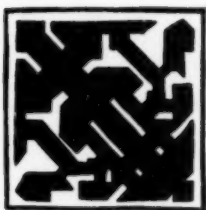
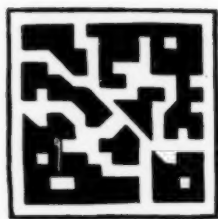


So far our work has been more or less mathematical.

Now we will do away with our mathematics and test our judgment. Try and balance irregular shaped forces of equal value (black) in a square, and later in an oblong. In both these problems work over squared paper (without measuring from any centers) and use only straight lines. At first







Problems in Balance.

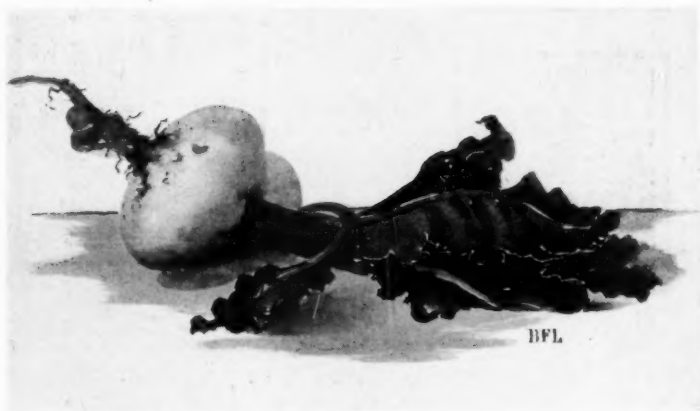
make no attempt at design, striving only to have the opposing forces equal, so that you feel satisfied that the center of the forces is the center of the enclosing form. After several of these have been satisfactorily completed, try the same problem mak-

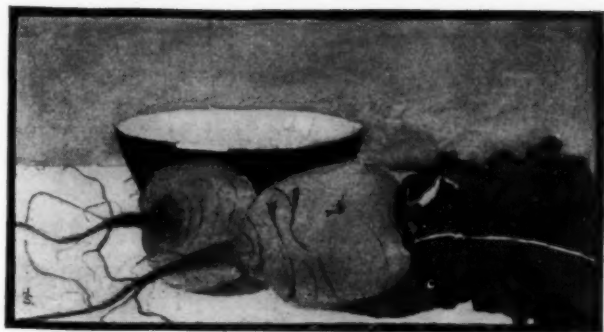
ing a simple bilateral design on the diagonal and then the diameter of the square and the diameter of the oblong.

These problems, and others to follow, ought to be worked out by teachers and by grammar grade or high school pupils. It is useless to say to anyone, "Your drawing is not balanced", if the addressed does not know the meaning of the term "balance." Teach the idea first, and then try to have it applied in all drawn or written work in school.

PLINY,—Guild-Craftsman.

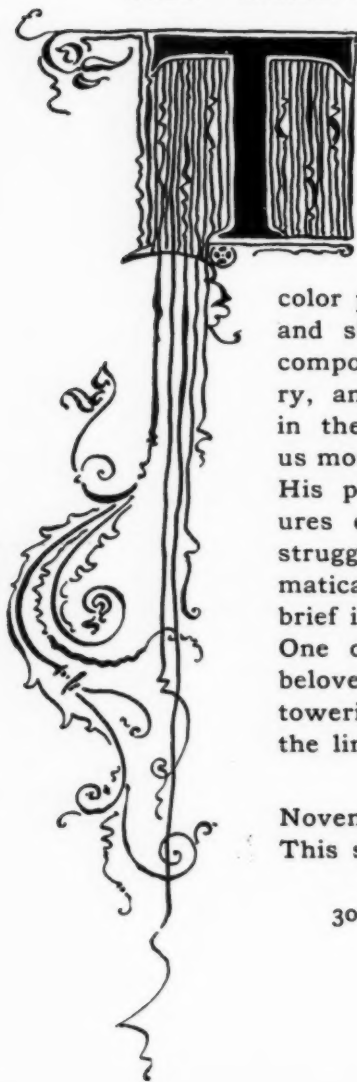
[To be continued.]





Drawings by High School Pupils.

THE CRAFTMAN'S NOTE BOOK.



THE great landscapist of Japan is Hiroshige. His work was done principally before the middle of the nineteenth century, for he died in 1858 at the age of sixty-one.

The landscapes reproduced in our supplement are from small color prints (made from wooden blocks) and show something of his power in composition. His work is full of poetry, and his snow scenes though done in the simplest possible manner, give us most truly this silent mood of nature. His pictures of driving rains with figures crouching beneath umbrellas and struggling against the storm, are dramatically realistic in spirit, though so brief in method.

One of our landscapes shows Japan's beloved Fuji-san, her largest mountain, towering so high that it is lost beyond the limits of the picture.

November, the sign of the Centaur.
This symbol is usable in school work.

Thanksgiving. The story of the first Thanksgiving will be retold and illustrated. Draw one or two things well, rather than all Thanksgiving things indifferently or execrably.



Draw a turkey,—not a nondescript which may be mistaken for a hen or a rooster or a fan-tailed pigeon or a bob-tailed peacock. What are the essential characteristics of turkeys?



Draw an Indian. Try the profile first, it is simpler. What is the essential difference between the profile of an Indian and that of a white man? A white man cannot be turned into an Indian by sticking feathers in his head!



The harvest of the earth is reaped. Draw the fruits. Can you draw a pumpkin which does not look like an apple or a tomato? Can you draw a bunch of grapes which does not look like a sprig of currents or a string of snarled beads?



Have the written work thoroughly well done. Let the end be for once beauty. Think of appropriate paper and medium of expression, of proper size and shape of margins and balanced arrangement of masses—pictures or text. Think of color effect and relation of elements throughout. If one lesson

above all others needs to be brought home to the hearts of American children in this year of grace nineteen hundred and one, it is **EXCELLENCE**.

We can do everything in America after a fashion: we can do nothing in America thoroughly well. Of course that antithesis isn't wholly true, but it is nearer true than it would be if "everything" and "nothing" were to change places!



Let the pupil be author, designer, printer, publisher and distributor of a "Thanksgiving Number" in his series of language papers. He will begin to live a little. It will do him good. He will taste the joys of creation, than which there are none greater. Let the program go to smash for a week and give instruction (no, you won't have to do that) in concentration of effort through interest. If you can only manage to make the boy his own boss in school, as he is in the yard while learning to play base-ball, you will substitute an exacting tyrant whom the boy loves to obey for an anxious taskmaster whom the boy loves to elude, and results will begin to appear, on paper and elsewhere.



The annual exhibition of the Chicago Arts & Crafts Society will be held in November, 1901. All particulars may be obtained from the Secretary, Miss Waite, 1301 Woman's Temple.

THE APPLIED ARTS BOOK

DECEMBER, 1901

AN APPROVED OUTLINE *for* DECEMBER WORK *in* ALL GRADES.

PRIMARY. First Year.



BEGIN preparations for Christmas. Select one or two pictures for study as Correggio's "Holy Night" and Lerolle's or Muller's "Nativity." These may be mounted, and, with appropriate ornamental details, will be suitable for gifts.

Try an illustrative sketch in colored crayon of Santa Claus in some commonly imagined position, a Christmas tree, or mantle with children hanging up their stockings. Draw pictures of things desired as Christmas gifts, so that Santa Claus could recognize them from the drawings.

Second and Third Years.—See First Year outline.

At the end of the third year the children should understand and apply the following principles:

Harmony.—Fitness to purpose: Suitability or vertical and horizontal lines and geometric figures to constructive purposes.

Through rendering the true relationships of the elements in geometric figures.

Consistency in elements in constructive design.
Color consistent with purpose.

Principality and subordination of elements in constructive design.

Use of printed name or initials with constructive designs.

Rhythm.—Through the consistent repetition of the elements of the geometric figures.

Balance.—Bilateral.

INTERMEDIATE.

Fourth Year.—Practice work with the ruler. For example, make a simple constructive design for a checkerboard, filling in the alternate squares using brush and ink. Review square, oblong and triangle and draw these figures accurately with a ruler to given measurements. Study simple geometric forms, such as the crosses, shields, etc., and apply some of these in making Christmas tokens. Plan Christmas cards, using small-sized pictures combined with appropriate text or memory gems.

Fifth Year.—Practice printing an alphabet. (See September Applied Arts Book.) Review the geometric figures. Teach "working drawing." Design, draw and make Christmas gifts. For example, mats with openings cut to fit certain Christmas pictures and inscribed with appropriate text or symbols.

Sixth Year.—Review lettering. Work out a few geometric problems. The simplest Christmas symbols will offer suggestions, using compasses, with

text of problem neatly printed and well placed on the sheet. In constructive design space division may be emphasized and folding mounts and simple triptychs might be made.

At the end of the sixth year the pupils should be able to apply these additional principles in their drawing work:

Harmony.—Fitness to purpose:

Suitability of type solids for constructive purposes.

Working drawing as a correct and definite language of constructive design.

Accuracy in constructive drawing.

Varieties of lines used in constructive drawing.

Dimensions used in constructive drawing.

Use of instruments in constructive drawing.

Use of geometrical problems in constructive design.

Changing the proportions of an element for a given end.

Balance.—Of straight and curved lines in constructive design.

The consistent opposition of parts in constructive design.

Rhythm.—The consistent movement in the proportions in constructive design.

GRAMMAR.

Seventh Year.—Geometric problems. Instrumental working drawings of solids, three views and

Consistency in elements in constructive design.

Color consistent with purpose.

Principality and subordination of elements in constructive design.

Use of printed name or initials with constructive designs.

Rhythm.—Through the consistent repetition of the elements of the geometric figures.

Balance.—Bilateral.

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Use of geometrical problems in constructive design.

Changing the proportions of an element for a given end.

Balance.—Of straight and curved lines in constructive design.

The consistent opposition of parts in constructive design.

Rhythm.—The consistent movement in the proportions in constructive design.

GRAMMAR.

Seventh Year.—Geometric problems. Instrumental working drawings of solids, three views and

sections. Study examples of good applied design in common useful objects, tools, table ware, etc., and make accurate working drawings from some approved object.

Eighth Year.—Arrange type solids to suggest the construction of a house, church, castle, etc., and make working drawings of the results. If possible, practice reading architectural or other working drawings, such as are in actual use in shops. Make a working drawing to scale of a cabinet, book case, hall seat, etc.

Ninth Year.—Continue the work of the eighth year, perhaps adding to the working drawings to scale, the full size drawings of some interesting details of the object, as hinges, locks, or other ornamental details.

At the end of the ninth year the pupils should understand and apply these additional principles:

Harmony.—Fitness to purpose: Use of section drawings and three views.

Use of curves in constructive design.

Consistent curves—curves governed by law, and related to one another in an object.

Rhythm.—In movement of curves.



CHRISTMAS GIFTS *by the* CHILDREN.



OMEBODY ought to start a reform in Christmas gifts. This annual spending of money for that which satisfies not and giving to those who need not, has cluttered American homes with things too ugly to be endured and too intimately related to folks to be destroyed.

Are you not reminded of the world-famous dialog? "Sire, I have captured a Tartar." "Good! Bring him along and we'll hang him." "But I can't!" "Well, then leave him and come on yourself." "Sire, he wont let me!"

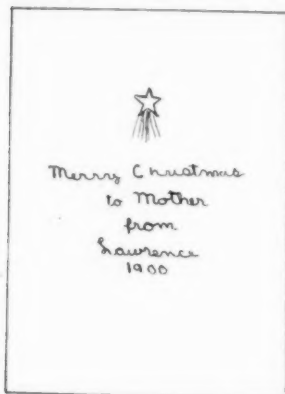
Every member of the Applied Arts Guild should stand for reform—for the coming of conditions less embarrassing to all concerned.

Giving is the chief joy of Christmastide, but receiving is often a close second. The pleasure of receiving is due largely to something other than the gift itself. As the tetotal clergyman told the good sister who sent him a jar of peaches preserved in brandy: "One may not always be able to approve of the gift, but one can always appreciate the spirit in which it is sent." Let us all preach and practice "good will to men." A brief note, a bit of cardboard freighted with love from a full heart, will go straight to another heart with its blessing, leaving no sediment of ugliness to vex the eyes of men.

Let us send Christmas greetings to our friends. Of course if our friends are in need we will dis-

cover that need and send something useful. Or, if they are not in need, and we can afford to do it, we will send something really beautiful. The spirit is always hungry for beauty. But if we cannot afford to send gifts of such beauty, we will send nothing—nothing but our love—and that will be welcome. The spirit is always hungry for love.

And these Christmas greetings shall be as dainty and as dear as our love can devise and our



hands can make. We will utilize the Christmas symbols which have come down to us hallowed by the ages of association. Even a little child can use them in his childish way, as in this letter to mother. The original of this upon a double sheet of cream-white paper, with the golden star shining down upon Mother, is very lovely in the eyes of the one who received

it. And is it not well spaced, for so small an artist? Is it not beautiful? Beauty arises through harmonious relations of parts. How could that letter be improved except in its technique?

The Outline for this month calls for Christmas pictures mounted and combined with appropriate ornamental details, for gifts. Could anything be simpler or less objectionable, could anything be more



ITH all good wishes
for Christmas and
the new Century.

Yours cordially
Willie DeSory, 1900.

CHRISTMAS-1900



GOD BLESS
YOU.
JL



A Merry Christmas
to the fifth grade boys.

Henry J. Bailey
1900

Plate I.

easily made and more effective as a bit of applied art, than the bookmark, Plate I? Any appropriate picture the child might choose could be placed at the head, the proportions of the bookmark would be determined partly by the picture and partly by the size of the books in which it might be used.

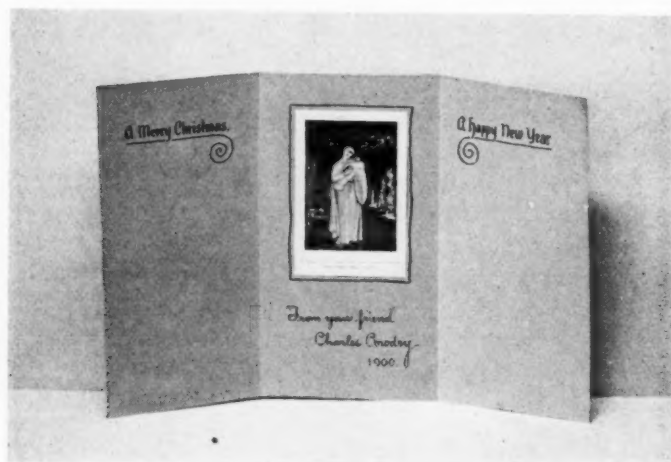


Plate II.

The autograph gives it that personal touch without which even the simplest gift loses half its meaning. The Christmas card at the right was made by Mr. Bailey as a suggestion to the boys in an intermediate grade in Everett, where he was making some experiments last year. The boys of that grade en-

joyed making similar cards. Each boy chose his picture, and his salutation, spaced them to suit himself, and cut his own mount of cardboard, of a color according to his taste. Willie De Lory was a seventh grade boy. The ornamental initial in black and gray was a third element to be brought into



Plate III.

harmony with picture, salutation and mount. The pictures, the large sheets of colored cardboard to be cut according to each boy's need, these were Christmas gifts from the School Committee to the children!

In the upper grades more may be attempted. The children might be allowed to select one, three

or even five pictures to tell the Christmas story. Upon Plate II is a folder, like a little screen. Every element is consistently related to every other and to the whole. The three or five pictures should be grouped to suggest a unity—so that one will think first of the whole, not of the individual parts. The triptych, Plate III, is a good illustration. The boy who made this was in an eighth grade. He spaced his pictures and designed his frame upon manila paper, and then worked out the design in bass wood an eighth of an inch in thickness. The frame was to stand like an easel, hence it had feet and head. It was to support and protect the pictures; the pictures were to be the attraction, not the frame, hence the frame is silent. It does not shout holly leaves or forget-me-nots at the one who is trying to hear the soft words of the quiet gray pictures. The "prophets" were not the same width, but one does not notice that at first, because the frame is so well designed. The whole thing is seen first, as it should be.

There is no end to the number of attractive combinations which may be made with Christmas pictures, Christmas emblems and Christmas greetings. Only, dear ambitious friend, keep them simple, simple, **SIMPLE!** Have no line that is not evidently related to other lines in direction, or in length, no spot which isn't balanced by some other spot, no color out of harmony with all other colors, and nothing which isn't appropriate to the occasion.

" Things should not look as if they were brought together by accident and for the moment," once wrote Millet to a friend, "they should have an innate and necessary connection. I want the people I paint to look as if they were dedicated to their station—as if it would be impossible for them to ever think of being anything but what they are. A work of art should be all of a piece, and people and things should be there for an end. * * * I have the greatest horror of uselessness, however brilliant, and filling up. Such things can have no result but to distract the attention and weaken the whole. * * * * * Nothing misplaced is beautiful."

KENT,—Guild-Craftsman.



A NOTE *in the* DECORATIVE FIELD.



THE fall term of school opens with suggestions from the external phases of natural life. The zinnias, the marigolds, the fall roses and the nasturtiums are radiant with the colors of the Orient which we see wrought into the Turkish rugs and tapestries of the early centuries.

At another time the vines are hanging from the porches, the fences are festooned with the purple pods and the blooms of the flowering bean and the morning glory, the gourd, and the wild cucumber carry you by suggestion to Japanese art, there to revel for a time in the rare arrangement, the natural treatment, the decorative ideals of the Japanese, until you pray the Americans to move more slowly, to be more simple and wiser.

This year, the heat of the summer and the dust of autumn have coated with gray our flowers and our vines and we go peeping into the byways and hedges and find poetry in the vacant lots, alleys and lanes and corners of fences. Here we find the grasses and sedges and learn that nature with her two thousand varieties has given to us a few, enough to fill our little sketch books for the month and to make the child feel wise when he knows the millet from the foxtail.

In the near past we studied the fall flowers. Every day some pupil brought in a bouquet, and a

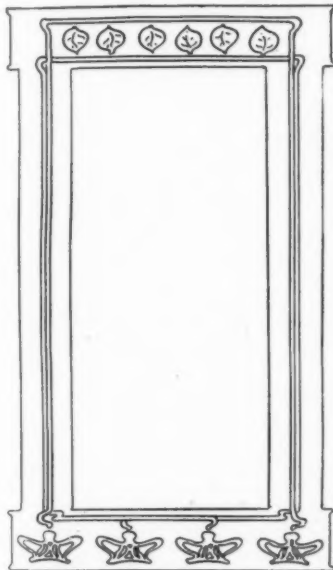
citizen sent us a basket full, so that the art room was a perfect bower of color for two months or more. One day the room was so beautiful that many came in to see it. One scarcely realizes the exquisite rich coloring of the zinia until it becomes

a companion in a vase on the table. This year the seed of the zinia was sown in all parts of our city.

The general talks to the classes were upon vase arrangement, color harmony, and the relationship between the autumn colors and the colors seen in the rugs and tapestries of the Orient.

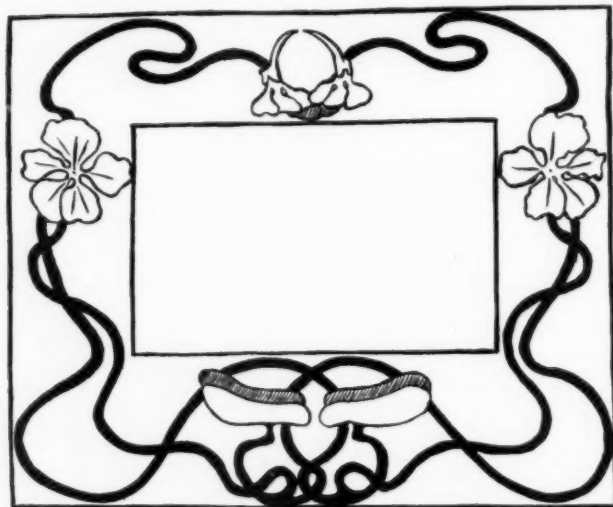
The class work was painting, drawing with brush, pencil or crayon, always observing artistic arrangement. Not a day went by without some excellent illustration being

placed upon wall or easel for the pupil's observation and study. For directness of work and simplicity nothing helps more than illustrations from the Japanese. If we could only work as patiently as they and seek perfection rather than speedy results!



As the fall advanced Christmas came into view, and the query as to what problems should be solved embodying the whole work of the fall turned into action.

The question had already been answered that Christmas should not again find anything given to



the pupil without his having shared in the making of it, and that whatever were done should bring home and school together, and thus give to the pupil the thought that when an article is made for the public it should be well made.

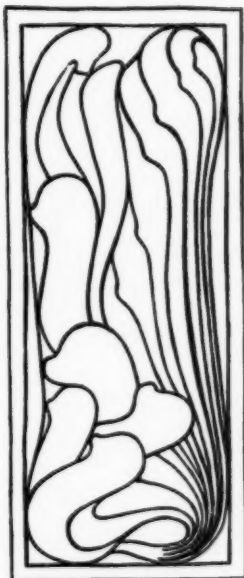
The Studio, the Deutsche Kunst und Dekoration, the Artist, the Brush and Pencil were always

on the table for reference and it is safe to say that they are well finger-marked. After careful consideration the school-room was turned into a workshop and designing, burning, staining, finishing of wood was undertaken in the making of frames, panels and match safes.

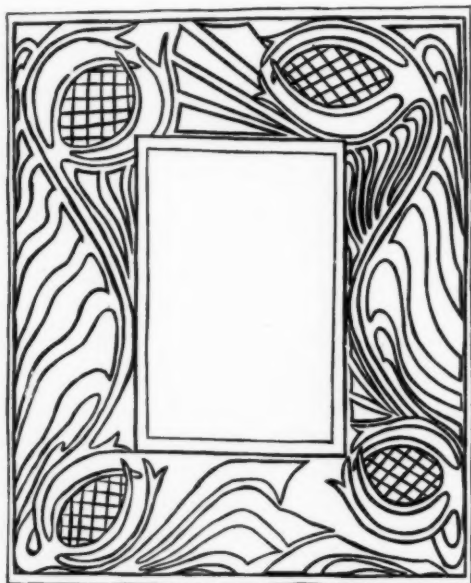
To find the right wood, the young men of the classes were sent out on a search to the planing mills, the point being that nothing should be done which the pupil could not do for himself. Finally it was decided that cottonwood should be used, and one young man took the order to furnish all the pieces that would be required. Each pupil gave cheerfully twenty-five cents and a number paid several times as they became interested.

To make out our orders each pupil had to decide whether he would like to make frame, panel or match safe.

For a week or more the pupils gave their entire attention to making the designs from the fall flowers. The time allotted proved too short and if undertaken again much more time will be given.



The designs were made on paper, no two pupils' work being alike, and when satisfactory, the designs were transferred to the wood. Then commenced the process of burning. If there had been but a few pupils to work, each could have bought



or himself a gasoline burner. As it was, five burners were attached to the gas and by coming at odd times, and helping each other, some giving more time than others, the outline of one hundred and fifty or more designs were in a short time ready for

the next step. The fund proved sufficient to furnish hard oil, varnish, coarse and fine sand paper, furniture polish, pumice stone, rotten stone and shellac.



In one part of the room was a place where each one could don his apron, roll up his sleeves, and with rough sand paper prepare his wood for staining. From study and conversation with others it was decided to use analine powder of red, green, yellow and blue, mixed with gum arabic water, to which the tube water colors were added for more delicate hues.

In the middle of the room where the light was best was placed a large table upon which in various dishes the colors that were to be used were mixed and renewed each morning by the teacher. A brush was put in each dish and a stick to stir the colors, great pains being taken not to mix these brushes and sticks. Upon easels, on the walls, everywhere, were placed studies of harmonious coloring with finders for the selection of spots of color that appealed to the pupils. When stained with the pupil's scheme of color, which each pupil was required to evolve for himself, the shellac was put on to set the color and allowed one hour to dry.

On the shelf with the brushes stood the hard oil, two coats of which were applied and two days were required for the drying of each coat and the fine sand papering after each coat had dried. In a small room where the dirt did not disturb child or janitor, was a box with flannel rags and the pumice stone with which to rub the wood after the drying of the last coat of varnish. This required one day for drying, then the pupil happily finished his piece with a wash of rotten stone and a rubbing with furniture polish.

These various steps were taken to lead the pupils into a knowledge of a treatment of wood or of an old piece of furniture, to be remembered and applied if necessary in after life.

There are many other ways to treat wood, and with us, there probably would be some changes again. A printed slip of each step in the process was afterwards given to each pupil.

The cuts used in connection with this article do not, of course, give an idea of the color treatment, with which the pupils were the most successful.

Screw eyes were put into each frame and the results were hung up for exhibition. Many of the pieces were sold before they could be taken home. One could not tell how many burners were afterwards sold by the dealers.

It will be seen that this manual work was of a nature to embody what had been previously studied in the drawing classes. The work shows the flower

motifs, the German influence in the decoration, the harmony of color and the use of tools. It was artistic manual work, such as is this year, as never before, being felt to be what has always been lacking in the manual work of our schools, and which is being carried out in basket weaving, plaiting, wood-working, leather work, stenciling and in other ways.

REST,—Guild-Craftsman.



A LESSON *in* CONSTRUCTIVE DESIGN.



MAKE ready to draw with me awhile! Hold your pencil as you would a drumstick, loosely and away from the point, so that you can see your whole drawing. Somewhere near the upper right corner of your paper, try a circle. The first line is to be so light that you can scarcely see it, then around again and again improving the drawing each time until at the end of about the fifteenth swing, we have a fairly strong line which is nearly correct.

Now try this one: round and round until we get a good vertical ellipse. Here is a harder one, the oval, but it ought to be drawn with the same swinging line. Then try it the other side up. Two more: the first starting with a large free curve (delicate line) which continually approaches a center, the spiral. Having drawn very nearly to an imaginary center, reverse the process and go back over the line to the starting point, and so on until you have made a good curve. The last curve is an elliptical spiral, drawn in the same manner as the circular spiral.

Not considering their uses in design, which curve is the least interesting, that is, which is the most monotonous? We are agreed that it is the circle, for this curve is the same throughout its entire extent. At the same time the circle is a

beautiful curve for it is regulated by law, every part of its circumference is equally distant from the center. It is a perfect form. Which of these curves is most varied in its outline? No two parts of the spiral are of the same degree of curvature, becoming smaller and smaller as they approach the center. If I had a microscope and a needle point, how long could I continue the curve toward the center? In theory there would be no limit to the line. If my arm would reach to the sun, and I had a black-board of corresponding size, how far could I continue the line away from the center? Indefinitely. Then this curve has in reality no beginning and no end, and is, therefore, sometimes called an "infinite" or "immortal" curve.

There is near Boston, a large bridge over the Charles river called Echo Bridge. If you were to stand under this bridge and shout, you would hear from fifteen to twenty echoes. The first echo would be loud, the next a little less in volume, the third less than the second, and so on until we should scarcely be able to distinguish the last, but this faint sound would be of exactly the same quality as the first. The echo grows fainter and fainter according to a constant law, each sound less than the preceding. We might call the spiral an "echo curve", for bc is an exact reproduction in miniature of ab , and cd of bc , de of cd , etc. That is, if we were to photograph ab so that the photograph would be of the same length as bc , the two curves

would coincide exactly. If we were to make our photograph as small as de, it would fit perfectly over de. The curve ab is echoed again and again according to a constant law. Therefore the spiral, being ever varied and yet in harmony with a constant law, is considered one of the most beautiful of all curves.

The ellipse and the oval are both perfect forms. Which has the most interesting outline? We should say that as an abstract curve, the oval is the more pleasing, for whereas no portion of the curve in each quarter of the ellipse repeats itself, the same is true of each half of the oval. Again, the widest part of the vertical ellipse is through the center, while in the oval it is above the center, making a more interesting, because more varied, vertical spacing.



A boy in the eighth grade (year) made a design like figure 1, for a lamp. Another boy made his drawing similar to figure 2. Which was the better design? Figure 1? But I thought we said that the ellipse was a better or at least a more interesting curve than the circle. In line with that decision, I should think that figure 2 would be preferable to figure 1.

Right! Figure 2 is monotonous because the two large parts of the design are made from like curves. In figure 1, variety and contrast are ob-

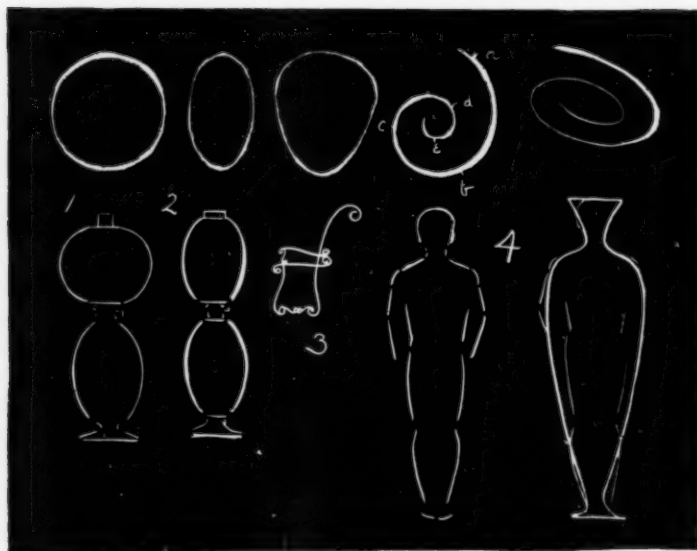
tained through the use of the different curves. Most people regard ice-cream as a delicacy, but no one would care to make a practice of eating it three times a day. So it is with curves, no one curve is suitable for all purposes, Imagine a chair designed like this, figure 3!

Here is an outline drawing of the general form of a boy. Let us change it a little. We will keep the same general characteristics, putting a straight line at the top of the head, keeping the same thickness for the neck, the same general outline for the body, a like thickness for the ankles and for the feet. We see that the outline of the human figure is suggestive of that of a beautiful vase form, and that many vases have the same elements, head, neck, shoulders, body, ankle, foot.

If we design a vase like figure 5 where the head, neck, ankle and foot are heavy and about the same size, the result is not pleasing. It reminds us of some animal which is heavy and clumsy, the elephant or hippopotamus, rather than an animal noted for its grace and agility.

To some, a vase with a foot like that in figure 6, might suggest a Chinese lady's foot—too small to be serviceable. On the other hand, that in figure 7, is so large as to give an unnecessary awkwardness. Fitness to purpose is the greatest law of design. All the elements in a design should be so fashioned as to make a whole which shall be perfectly adapted to its use.

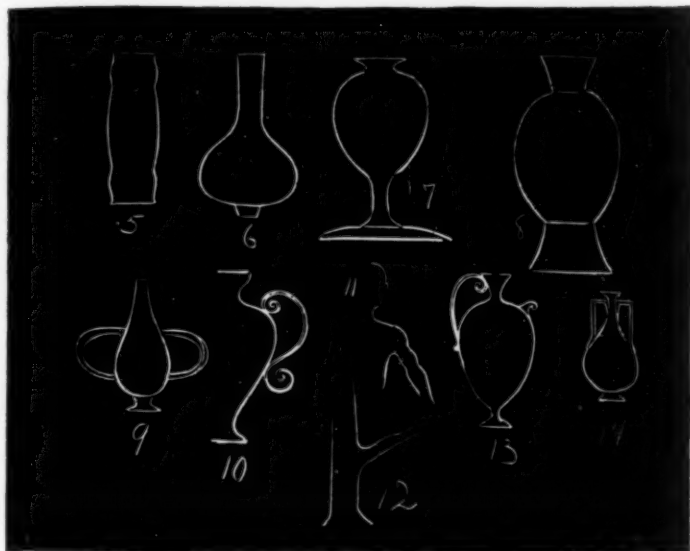
A design for a vase may be based upon a circle or an ellipse instead of the oval, which we found would enclose the figure of a boy. There are many graceful animal forms in which the body is like one of these other figures. The ellipse may be used horizontally, or the oval the other side up.



Let each pupil select one of these figures and draw it very carefully in what he may consider pleasing proportions. Use the same free arm movement that was employed in our first practice work. In the vase form enclosing the human figure, we

may note that the oval, or body of the vase, comprises perhaps four-fifths of the entire form, hence we may conclude, if we get a first-class drawing for the body of the vase that we are designing, we have made a very good beginning.

Now we are ready to add the other elements.



In the human figure the neck has a diameter about the same as the combined thickness of the two ankles, possibly a trifle larger, and the apparent width of the feet is about the same as that of the head, but this will not hold true of all animals.

However, it is worth thinking about, as it sometimes aids us in seeing wherein our design seems clumsy or out of proportion. Add the head, neck, ankle and foot. Is the result beautiful? If not, what is the matter? Generally the trouble can be located in the neck or ankle, which will be found heavy, figure 8.



Handles added to a vase after the manner shown in figures 9 and 10, do not improve its beauty. They seem to have been put in the most convenient place to be knocked off and are not well joined to the body, making the destruction the more certain. The law of fitness to purpose is twice violated. It is always safe to go to nature for suggestions regarding design. Let us see how nature joins an arm to the body. Note how much thicker the arm is at the shoulder than half-way between the shoulder and elbow. See how the line of the arm flows into that of the body. The same thing may be noticed in the branching of a tree. Nature uses these tangential curves to strengthen joinings.

With this thought in mind we shall select an appropriate place for the handles, if we add this feature to our drawing, and attach them to the body so that they seem to have a firm grip upon it, as illustrated in figures 13 and 14.

Having finished the drawing of our vase, distribute sheets of gray paper, which are to be folded

on a vertical center line. Ask each pupil to draw half of his design on one side of this center line, fold the paper and cut out the design along the lines of the half which has been drawn. Unfold the paper and it will be seen that we have cut out the complete design. Mount the cutting upon a sheet of white or manila paper and below print neatly: "Design for a Vase."



Immediate aims of this lesson:

Careful practice in the free drawing of beautiful curves. A consideration of these curves as to their beauty. A study of fitness to purpose, variety and proportion as elements of utility and beauty in a design for a vase. Illustrated through reference to nature (the human figure, etc.). To make an original design for a vase.—PLINY, Guild-Craftsman.



The CRAFTSMAN'S NOTE BOOK.



NDoubtedly the oldest known symbol for the Christ is a fish. Some of the apostles were fishermen. "Follow me and I will make you fishers of men," they were told. The fish involved immediate reference to the rite of baptism. Then, too, the letters of the word in Greek represent acrostically the words which translated read "Jesus Christ, the Son of God the Saviour." These letters are $\text{I}\chi\theta\upsilon\varsigma$. The second letter of this word, the Greek letter *Chi*, corresponding to our letters CH, is the initial of the word Christ, hence it became commonly used to recall him. This was "the sign of the cross" in the early church. Later this passed into the monogram shown in a decorative form in Fig. 4, composed of the initials of the name Jesus Christ, in Greek, $\text{I}\chi$. Constantine added to this the Greek letter *Rho*, ρ , the second letter in the name Christ, possibly because of its numerical significance, 100, identical with the numerical value of the letters in the Greek word "help." After Constantine's time the monogram thus formed, Fig. 1, (now commonly called XP, but more properly CHP) became widely used upon coins and elsewhere as a Christian symbol. The Greek letters *Alpha* and *Omega* were often combined with these because of Rev. xxii: 13. Fig. 2 shows how the two letters might be used by themselves

in a monogram. The letters I H S are the first three letters of the Greek for Jesus, and have been variously interpreted acrostically as being the initials of the Latin words *Iesus Hominum Salvator* (Jesus the Saviour of Men), or *In Hoc Salus* (in Him is Salvation), or *In Hoc Signo vinces*, the words Constantine saw blazoned along the sky above a cross (In this sign thou shalt conquer). The particular form of this monogram shown at Fig. 5, is from a German wood carving of the XIII (?) century, now to be seen in the Bavarian National Museum at Munich.

The cross was to the early Christians a symbol of life and of triumph, hence they often represented it as blossoming with flowers and foliage of gold and silver. From this early practice arose the foliated crosses of Byzantine art of which the lily crosses of St. Mark's and of Santa Sophia (Fig. 3) are examples. This form of the cross is peculiarly appropriate for Christmas because of the Greek form of the cross, with equal arms signifying the Gospel to be preached to the "four corners of the earth," and the lily so closely related to the Annunciation. See the famous pictures representing that event.

The star composed of interlaced equilateral triangles is an old symbol. It is called sometimes "The seal of Solomon." The device is to be found upon Mohammedan coins of the year 1280 of the hejira. Hofman introduced it upon the chair in his famous Christ in the Temple, for "Behold, a greater

than Solomon is here." Upon the cover of McClure's magazine for Christmas, 1900, Kenyon Cox used this star combined with a circle (for eternity) and a Greek cross (the gospel) as the "arms" of The Christ. The equilateral triangle stands for the God-head, for divine perfection, supreme wisdom. "A double portion of the spirit" accounts for the use of two triangles in this mystic sign.

Other Christmas symbols of later origin are the star of five points with rays of light shining downward, the star which "stood over the place where the young child was"; the trumpet symbol of annunciation; the harp, symbol of heavenly music; the bell, symbol of earthly joy; the palm branch and the olive, symbols of victory and peace. The holly has been added later, and from northern sources, perhaps because it is evergreen (symbol of immortality); possibly the thorns upon the leaves were suggestive of the great pain which made so great joy possible; but more likely holly came to be so widely used at Christmas because of its cheerful and lasting colors, red and green, symbolical of love and fruitfulness. Rich deep red is pre-eminently the color typical of the Christ (see Isaiah lxiii:1-6), hence the plate of symbols this month is printed in blood-red upon a ground of white, the color typical of purity and perfection.

Among the more pictorial symbols are found the camels which brought the wise men with their gifts,

and the angels which announced the good tidings of great joy, which shall be to all people.

The wise use of these symbolic colors and forms, singly or in consistent relations, will add an illuminating joy to the pleasure of preparing Christmas tokens in our public schools.—KENT.



Life is a co-operative arrangement! It cannot be lived singly. Man's duty to himself is very little as compared with his obligations to others. The blessings we enjoy are largely the result of the sacrifices of those long since gone, long since forgotten,

Be kind to everyone, be helpful; without thought of return. Let the recipient of your favors repay them by being kind, by being helpful, to some one else. Keep no account of your kindnesses; think rather of your debt to others.

I have a fondness for doing little things for children, simply because the remembrance of kindness shown me in childhood by people whom I can in no way recall, is the most delightful of early memories.

Life is a struggle to many, a serious proposition, at best. Why not brighten it in every way we can, by doing little things which require only a little

thought, a little kindness, a little sympathy, a little Love?

Let us live on the co-operative plan !



The Guild desires to have its members Guildsmen in every sense of the word; Guild-Craftsmen even, if they feel so disposed. Comments upon the contents of the Book, suggestions for future articles, or contributions to its pages will all be welcomed and carefully considered. Let the Applied Arts Guild be a Guild in every sense of the word; an association banded together for "mutual helpfulness."



THE APPLIED ARTS BOOK

Vol. I

JANUARY, 1902

No. 5

AN APPROVED OUTLINE *for* JANUARY
WORK *in* ALL GRADES.



PRIMARY.

First Year.—For the first lesson of the new year, after practice at the blackboard, have the children draw the big round sun and color it bright yellow; it is beginning to conquer again. Make a New Year's, a Japanese, or a cold wave flag from paper of good proportion and right color.

Talk about the winter animals and birds. Have the children sketch from memory any of them. Select one, for example, the rabbit, and have it drawn from memory. Discuss results and compare with pictures of rabbits, and, if possible, with a live rabbit. Study the rabbit and draw again and again from memory under different conditions, as when it is running, resting, eating, hiding, etc.

Second Year.—Make a drawing for some design which shall involve measuring inches and half-inches, for example, a calendar page for January. Print the letters and figures neatly. Draw with a

ruler, the square, oblong and a triangle. Make a Greek cross or a shield from colored paper. Apply to the decoration of covers for arithmetic, language or other school papers. Study some other common animal, as a mouse. Add a trap as an accessory.

Third Year.—Make a drawing, using the ruler, which shall involve measurements of quarter-inches. For example, a window screen, making the outside dimensions of the wooden frame about four by six inches, the frame itself three-quarters of an inch wide, and with lines one-quarter inch apart, represent the wires. Make a Maltese cross from colored paper and apply to the decoration of a cover for school work. During the third year draw another animal, as the cat.

At the end of the third year the children should understand and apply the following principles :

Harmony.—Fitness to purpose : Suitability of vertical and horizontal lines and geometric figures to constructive purposes.

Through rendering the true relationships of the elements in geometric figures.

Consistency in elements in constructive design. Color consistent with purpose.

Principality and subordination of elements in constructive design.

Use of printed name or initials with constructive designs.

Rhythm.—Through the consistent repetition of the elements of the geometric figures.

Balance.—Bilateral.

INTERMEDIATE.

Fourth Year.—Continue the structural drawing in designing and making calendars for the new year. Little calendar pads may be purchased and used in connection with appropriate pictures, emblems and lettering. Draw accurately a circle, a square and a triangle. Design a pen wiper or an electric push button, giving special attention to fitness to purpose. Make a cover for written work using a trefoil or a quatrefoil for decoration.

Fifth Year.—Make accurate working drawings and developments of rectangular solids. Study shapes and purposes of tablets, panels and escutcheons, from objects and collected illustrations. Draw accurately with a ruler an oblong and a rhombus. Design a door plate, an escutcheon or a tablet with appropriate lettering. Make covers for written work using panels of good proportions to contain printed titles.

Sixth Year.—Design a perpetual calendar and construct it, using cardboard for the frame and tough paper for the movable parts. Draw accurately an ellipse and an oval. Design picture mounts, paper knives and bowls with appropriate decoration.

At the end of the sixth year the pupils should be able to apply these additional principles:

Harmony.—Fitness to purpose:

Suitability of type solids for constructive purposes.

Working drawing as a correct and definite language of constructive design.

Accuracy in constructive drawing.

Varieties of lines used in constructive drawing.

Dimensions used in constructive drawing.

Use of instruments in constructive drawing.

Use of geometrical problems in constructive design.

Changing the proportions of an element for a given end.

Balance.—Of straight and curved lines in constructive design.

The consistent opposition of parts in constructive design.

Rhythm.—The consistent movement in the proportions in constructive design.

GRAMMAR.

Seventh Year.—Make full-sized drawings for another common object of use and beauty, a tabouret or a table, or for ornamental details of some object previously studied or designed. Relate the study to historic work of similar character. Draw accurately, using compasses, a hexagon, an octagon and a pentagon. Design a medal, a doily, etc.

Eighth Year.—Make a working drawing of a sled, table, or chair. Design one or two of the fol-

lowing: table, chair, andiron, jar, vase, pitcher, and render in washes of color.

Ninth Year.—Continue the work in constructive design, studying good illustrations. Design book-cases, cabinets, clock cases and grills.

At the end of the ninth year the pupils should understand and apply these additional principles:

Harmony.—Fitness to purpose: Use of section drawings and three views.

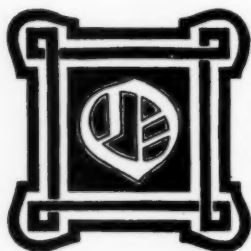
Use of curves in constructive design.

Consistent curves—curves governed by law, and related to one another in an object.

Rhythm.—In movement of curves.



CONSTRUCTIVE DESIGN.



UR intelligent appreciation of structural art, involves a knowledge of the elements of form and structure, and those laws and principles which are fundamental to beauty in design.

To judge of the merits of a work of architecture, an article of furniture, a piece of jewelry, or the most ordinary implement or utensil, we must consider it from two standpoints: utility and beauty.

Beauty in form results from the refinement of necessary parts, and whatever ornament may be present must be consistent with the form, and appear necessary to the completeness of the whole.

The steps necessary to the acquirement of a knowledge of constructive design, are the study of form, the continual exercise of a discriminating taste, and practice in inventing, with reference to the fitness to purpose, and refinement of form of the objects designed.

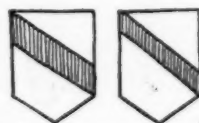
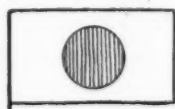
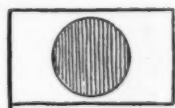
The plane figures most familiar as elements of form, are the circle, square, triangle, and oblong. The rhombus, hexagon, octagon, and pentagon; the ellipse and oval, and the curve of force, the reversed curve and the spiral, are also important elements.

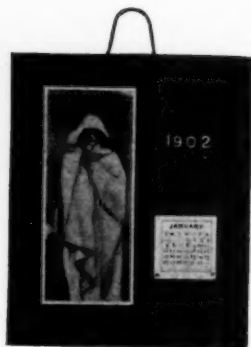
Pupils should know these geometric figures and be able to draw them well, using ruler and compasses; also to draw freehand, the abstract curves.

There is a wide range of simple objects, whose forms result from a combination or modification of the simplest geometric figures, and involve a consideration of two dimensions only. These offer excellent opportunity for first practice in design. An effective beginning may be made in the lowest grades.

In a certain primary school the pupils wear badges as a reward of merit. Why not have the children make badges?

From several examples made by the teacher, as in group 1, let them select the one which they like best. If these examples show extreme differences in size and proportion, the children will not fail to make the right selection under wise guidance. Which of the Japanese flags in group 2 has the most pleasing relation of circle and oblong? The shields in group 3 show an appreciable difference in the width





8

Groups 4-7.

of the bearing and its placing on the field. Which is most satisfactory?

These are good first steps in judgment of proportion, and to make these objects from colored paper, the flags having a red circle on a white ground, the shields in two tones of color, is not too difficult an undertaking for the little people.

In the making of calendars, group 4, the relative sizes of parts, and the arrangement of picture and pad on the mount to secure balance, and rhythm in size of spot and space, are problems which will interest older children.

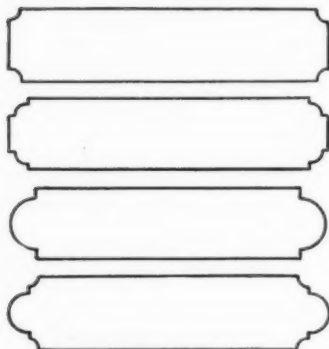
The pen wipers in group 5, were designed by girls, and the plates for electric push buttons, group 6, by boys in the fourth grade.

The size and shape of the whole with regard to its use, the relative proportions of parts, and contrast in form to secure beauty, were decided after the discussion of similar objects and illustrations which had been brought into the school room.

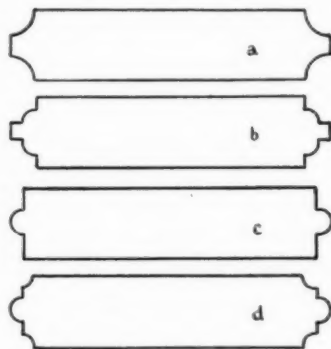
The designing of labels, tablets, badges, and escutcheons, is a good field of invention for pupils in intermediate grades. The shape and proportion of a tablet must depend upon the inscription which it is to contain, and the place it is to occupy. Sometimes a simple rectangle is best, but often some ornament is desirable to relieve severity.

Beauty of form may be gained by contrast in elements, curved and straight, and variety in measures. Unity will result from keeping the details

subordinate to the whole. The examples in group 8 were drawn with this in view. Those in group 9 lack beauty. Unity is lost in a and b through over-emphasis of the corners, and our attention is attracted there rather than to the whole. The end of c is divided equally, and the projecting curve seems attached to rather than a part of, the whole. The curves in d have the same radius, and each straight line between, is equal in length to the radius of the curves. The result is monotony.



Group 8.



Group 9.

Results in this work are most directly attained by the use of paper and scissors. Cut the oblongs of the desired sizes from thin paper. Fold these on their diameters and modify by cutting. When the resulting forms are satisfactory, use them as patterns tracing around them on drawing paper. Outline with pencil, or fill with a wash of gray or black.

The escutcheons in group 10 are by pupils in the fifth grade.

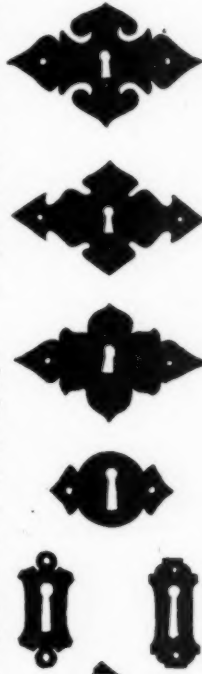
Badges worn by railroad officials, policemen, and others, present similar problems in design.

In the corridors of the State House in Boston, are bulletin boards of the style shown in g page 12.

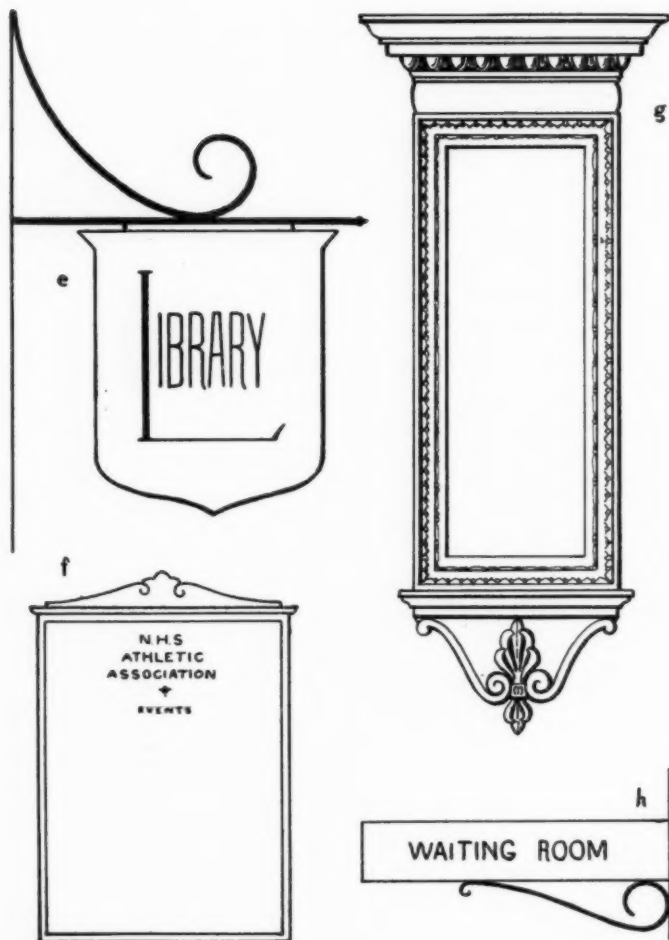
The design is refined in proportion, and the ornament so skillfully applied that we would be unwilling to spare a detail. The cornice is just sufficient to give dignity, and the lower part appears adequate to support the weight above, by reason of its vigorous curves.

The remaining illustrations on page 12 suggest a similar line of effort adapted to the capabilities of pupils in the upper grades. The support, reaching downward to meet the horizontal rod in e does not expend its entire strength in sustaining the weight below, but the reserve force reacts in the upward turning spiral at the end. Note that the centre of the sign is just below the centre of force in the spiral.

The support in h is a live curve. Cover the tiny spiral at the outer end for a moment, and see how much of force is lost. If we should make this



Group 10.



spiral twice or three times its present size, the design would be injured by adding weight which would appear to pull down rather than support what is above.

The ornament at the top of f is an application of similar curves. Blackboard practice is of great help in drawing curves of this character.

With several paper cutters, magazine openers, and illustrations at hand, consider the following points: Which are most convenient in size? Which can be held most comfortably? Which contain too much ornament? If there be a marked division between handle and blade, what should be the relative proportions? How should the ends compare?

The designs in group 7, page 8, were made by pupils after the decision of similar questions.

Beauty in the form of a bowl, jar, or vase, depends upon the proportions of the whole, and the character of the curves. Group 11 contains designs from simple curves. Compare a and b. The curves in c, d, and e have the same



a



b



d



e

Group 11.

general character, but d is most refined through variety in proportion.

The addition of a band of color of pleasing width, and at the right distance from the top of a bowl, as in a, or a drip glaze of good proportion on a vase as in d, may give added interest to the design, but the form must first be beautiful. Here is a plan for dealing with this subject in the grades.

Collect and bring into the school room, objects, catalogues, and any available illustrations of objects similar to those to be designed.

Discuss these as to their utility and beauty, separating those which are over elaborate, from those which are refined and simple.

Copy some good example, or draw with modifications.

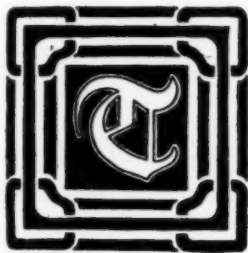
Make Original Designs.

Let every design by pupils be planned for a definite, practical end. Beauty will result in proportion as we realize that a beautiful object may be extremely simple.—ESSEX, Guild-Craftsman.



CRAFTS *in* PUBLIC SCHOOLS.

I.



THE desirability of teaching art, as applied to crafts, in the public schools, can hardly be shown in a better way than by taking the reader on an imaginary shopping trip.

We wish some printed denim but look in vain for a good pattern. Gigantic representations of various flowers are about the only styles to be seen, and these are so crude in color that one wonders if the designer ever heard of subdued hues or of tints.

Let us look at some china ware. Here is a tea set with a fairly good pattern, but disagreeable in form; here is another but there is too much on it—buds and leaves and blossoms and a kind of fish net in gold lines; here is another with a higglety, pigglety arrangement of violets, and still another with a straggling pattern in blue.

At last we ask "Haven't you something more simple?" We are shown a rococo pattern in gold, with the clerk's assurance that the gold will not wash off inside of ten years. When we say: "I should hope it would," the clerk seems much crest-fallen and queries: "Why! Don't you like it?"

We give up our quest of good china, it seems too hopeless, and visit a wall paper store in search of a paper for our dining room. We would like to see something modest, a small figure in green or terra cotta, but we are told that small figures are "not in style this year"; that stripes and large patterns are the proper thing. We are persuaded to sit down while the clerk shows a few samples. What a nightmare! Roses the size of cabbages! Poppies like red flannel night caps! A basket of fruit, wound about with blue ribbons, serves as shelter for a green lizard which is playing bo-peep with a bird that resembles both a cockatoo and a bird of paradise. We leave in disgust, determined to paper our dining room with plain cartridge paper and stencil a border ourselves.

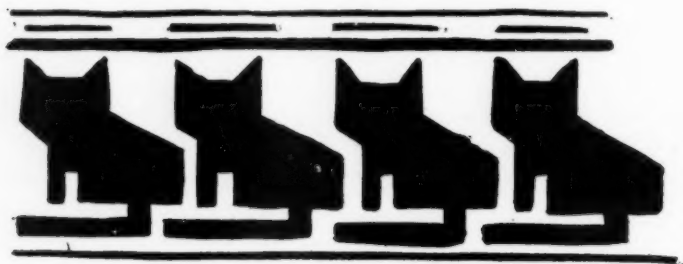
Where do all these hideous designs come from? Is it not our own fault? We have taught drawing in the schools, but have we taught beauty? Surely if articles are to be decorated at all, they should be decorated, not disfigured. We cannot feel that designers and manufacturers make these things and that people buy them knowing them to be bad; therefore ignorance is at the bottom of the matter. The people who made those designs and the people who buy them, have been pupils in the public schools. We have traced it home to ourselves! We teachers are responsible!

Botany and chemistry are abstract sciences. Materia medica puts them to use. So drawing and

design should be put to use in the crafts; these three can not be successfully separated. Till now children have studied drawing and design as one subject and manual training as another, and the intimate relation of the two has not been felt. This co-relation of design and craftsmanship is an especially valuable training in making use of experiences. How many boys go through college and, with a magnificent fund of knowledge, fail in every attempt to accomplish anything in the world, simply because they lack the power of making use of what they know. A young woman, a brilliant student, is a teacher in a primary school at four hundred dollars a year, with every chance of staying there for the rest of her life, while a classmate, who was continually "hooking jack", but had the faculty of making use of experiences, has not only attained distinction in her profession, but has a better and broader education than any other member of her class.

We forget much after we leave the school-room and enter the world. Taste and the power of weighing the relations of things are perhaps the only qualities which we find of much use to us after all, and upon these the teacher should pour forth her best efforts.

In teaching crafts in public schools one purpose should be kept in mind. We cannot expect to find equal power in each child, all cannot become artists or even expert craftsmen.



Border for a nursery rug. Design by a fourth grade pupil.

We must remember that most of our pupils will be the purchasing public of the future, and it is of as much importance for them to buy intelligently as for the designer and craftsman to create intelligently. We should not for a moment think of teaching a complete knowledge of a craft, for this involves more than can be given in grade schools. A child may learn to do some simple things in leather or in wood without learning the whole craft. We should bear in mind constantly, the idea of the creation of beauty. Whether we work with pencil and paper, or with saw and wood, or with knife and leather, beauty is our aim. Beauty of line, beauty of proportion, beauty of relative position or of form; *always beauty*. This beauty should be created, not copied. The child should be trained to depend upon himself.

There are, of course, limitations in the public schools, which must be recognized. In large classes the question of materials must be met. Even if the committee will supply what is needed, the distribution and clearing away of material is a source of difficulty. For this reason the crafts in which few and simple tools are used are the best. Where classes are very large, crafts are sometimes impossible except perhaps, as a reward for a few of the most able pupils in drawing.

Some of the crafts which may be taught are basketry, bent iron and brass work, fret sawing, stenciling, staining of wood and leather, embossing leather, and repousse of metals.

Pyrography and simple casting might be added, so far as materials are concerned, but I consider them too dangerous to be in the hands of children except perhaps, in high schools. Casting in plaster may be done easily.

Many tools are easily made and for all of those crafts which I have suggested, a small hammer, a pair of round nosed pliers, a saw frame and bundle of saws, a paint brush, two small knives, two or three files and a few nails of assorted sizes, are all the tools required. Of course, all of these are not needed in each craft. For instance, in bent iron work, we use the pliers; in embossing leather, a knife, two tools made of nails, and a sponge; in repousse, a hammer, a few tools made of nails, a little tin pan, some tar and tallow; in staining wood,

a paint brush, a cotton rag and a bit of brussels carpet.

The Algerian makes beautiful little brass and copper trays with only a small chisel and two stones for tools. Why can't we do as much?

EDITH MERRILL KETTELLE,
Guild-Craftsman.

[To be continued.]



Grammar school, sixth grade. Design for end of a
book rack in burnt wood.

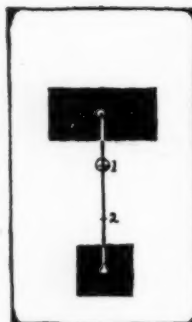
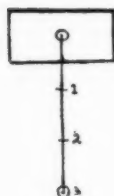
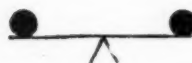
BALANCE.

II.



Y THE term "force", as is employed in speaking of pictorial composition, we have said that we mean the attractive power of a mass or spot. If we have two forces of equal contrast with the ground, and of equal size, the eye is attracted equally to both.

If we have two of equal contrast, but one much larger than the other, the larger spot or mass has the greater attractive power. A familiar illustration of this is to be found at night when the moon and the stars are to be seen in the sky. The greater the measure, or amount of surface covered by the spot, other things being equal, the greater its attractive force. In physical balance, two equal forces will balance each other at equal distances from the center. If one of these two forces should be doubled, as by placing a second boy on one end of the seesaw, the two boys on the one end would overbalance the one on the other—unless we changed the position of the rest upon which the board was placed. We should have to move it toward the end occupied by the two boys. How far? Supposing that the three boys are of equal weight, we should have a comparison of two to one, and the distances of the boys on the board



from the center on which they would balance, would vary inversely as the weights of the opposing forces. Where there were two boys of equal weight at equal distances from the center, that is, equal forces, we had a total of forces which we could represent by two units. We also had a total of distances which we could represent by two units. The totals in each case were alike. Now we have two units of force on one side and one on the other, a total of three. We must have two units of distance on the side near the one boy, and one unit of distance on that of the two boys, then the boys will balance.

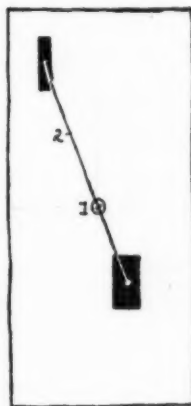
This brings us to a new problem in pictorial balance. Balance on white two quantities of black with one of black. The sum of the quantities is three, the sum of the distances on the two sides of the center must be three. The forces are as two is to one, the distances from the center must be the reverse, as one is to two.

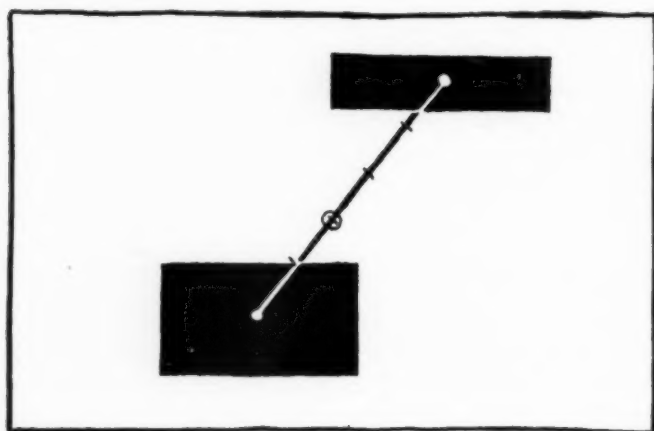
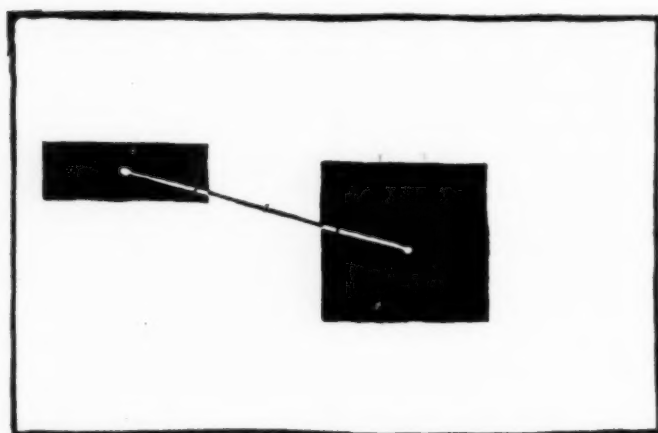
To do this problem, locate the force of two quantities. Take any

unit of distance, say one inch, and set it off three times on a straight line running in any direction from the center of this force. The end of the third unit of distance is the center of the smaller force. **RULE:** Unequal measures of equal contrast balance each other on any straight line, when their distances from a given center vary inversely as their measures. The center will be at 1. With this as a center, the enclosing form can be located by drawing the boundaries at equal opposite distances. These two forces are now balanced in the enclosing form. (The most direct way to work out the problems given in these articles on Balance is to use transparent paper over the squared paper as illustrated on page 26 of the November Book.)



Balance upon a white ground, three quantities of black with one of black. The sum of the quantities is four. Locate the force of three quantities, from its center draw a





line in any direction four units in length. With the end of this line as a center, draw the smaller force, one quantity. The forces are as one is to three. The distances from the center will vary inversely as the forces—the center will be three times as far from the smaller force as from the larger.

Balance upon white, three quantities of black with two of black. The sum of the quantities is five. Locate one force, from its center draw a line five units in length. At the end of this line locate the second force. The center upon which these forces will balance is three units of distance from the smaller and two from the larger.

If you have worked out the above problems, try these or others which you may propose for yourself:

Balance two quantities of black with five of black, on white. Balance three quantities of white with eight of white, on black. Balance two quantities of white with four of black on central gray.* Balance one quantity of black with four of black on any gray.

It is very important that the student of the theory of balance should understand these first problems relating to forces which vary only in measure. He should have no difficulty in solving prob-

* Black and white are equally contrasted on central gray, see November Book. The scale of five values is not correct as there shown, the true values being destroyed in the half-tone plate. The values numbered 1, 2 and 3 are too dark.



lems similar to those given above. That he may understand that the principles apply under different conditions, vary the shape and proportions of the enclosing forms.

Set aside your squared paper and draw several enclosing forms. Place one or more spots in each and see if you can place others of different size to balance them. This is a simple application of the theory which you have been working out and if you can do this well we are ready to take up another condition which usually enters into the problem of balance as found in pictorial composition.—
PLINY, Guild-Craftsman.



[To be continued.]

The CRAFTMAN'S NOTE BOOK.



AVE you made your New Year resolutions? People who laugh at them are people who are never serious about anything. Make new resolves every new year, every new week, every new day. Let us resolve to live our esthetic religion this year. It is a part of true religion. Here is Dr. Harris'

definition of true religion :

The highest religion, that of pure Christianity, sees in the world infinite mediations, all for the purpose of developing independent individuality ; the perfection of human souls not only in one kind of piety, namely that of the heart, but in the piety of the intellect that beholds truth, the piety of the will that does good deeds wisely, the piety of the senses that sees the beautiful and realizes it in works of art.



It is January, from Janus, "Father of the Morning." He presided not only over the opening of the year, but over the beginning of each month, each day, and the commencement of all new enterprises. He used to hold a scepter in his right hand, for he ruled well all he had conquered, and a key in his left, to open the doors to new worlds to conquer.

That famous gateway which Numa dedicated to him, open in times of war, closed in times of peace, was closed but thrice in 700 years! In our realm of conquest, the realm of truth, we should live so aggressively that the gates can never be shut. War, war, war forever, against wickedness, ignorance and ugliness!

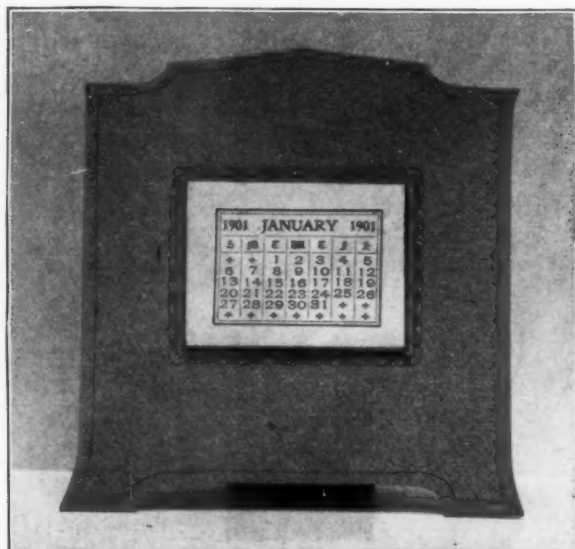


The sun is beginning to conquer again. He has entered Aquarius, the sign of the water-bearer. Water is the symbol of life and life-giving powers. The Frost giants turn the water-drops to snowflakes this month, and they appear in The Applied Arts Book as ornaments. They might well appear in school work, as they did in a second grade in Wakefield, Mass., cut from folded white tissue paper, and placed on a circle of blue. They are ideal subjects for language work.



This is the season for new calendars. Be not deceived; the most expensive, the most elaborate, are not always the most beautiful. What is the fundamental Idea underlying the calendar and determining its use? Don't have the frames so attractive that one cannot give attention to the calendar itself. Do not imagine that a calendar pad and a picture or

a spray or an ornament placed on the same back will form a design. A design is one thing, not two things side by side. Then, too, the ornamental details must be as appropriate in May as in January. Here is an ideal calendar in easel form designed by a seventh grade boy in Everett, Mass.



The ninth grade boys can design a business calendar and if their supervisor of manual training is not "joined to his idols", he will teach them how to make it in wood and ornament it appropriately with the pyrograph. The calendar shown here was made by an eighth grade boy.



This month's supplement shows five excellent examples of applied art, silver steins from the Bavarian National Museum, Munich. Notice that the large mass in each is very simple, well proportioned and of exquisite contour, and that the applied

decoration on these masses is subordinate and in perfect keeping with the character of the form. The spaces made by the horizontal bands vary in width, each stein having its dominant and subordinate spaces. The handles are firmly attached to the bodies. They are well placed for both use and beauty and are sufficiently large to be easily grasped. The elaborate detail is applied to the handles, the legs and the covers—to the subordinate elements. Beauty of simplicity is well illustrated in each stein as a whole, while any effect of severity is removed by the delicate treatment of minor parts.



January
1901

Snow Flakes.

The snow flakes fell so gently
You ne'er could hear a sound
As sailing through the frosty air
They nestle on the ground.

Annie Norton.

THE APPLIED ARTS BOOK

Vol. I

FEBRUARY, 1902

No. 6

FINE ART *in* LETTER WRITING.



BUSINESS before pleasure". That is a bit of wisdom distilled from several milleniums of experience. It shall guide us now, for we will consider business letters first and pleasure letters or letters of friendship afterwards.

But we are learning that even business must have a modicum of pleasure if it is to yield perpetual satisfaction, and that pleasure may not be indulged to the point of clash with good sense.

To receive a letter from the Book-lovers' Library or the Sunday School Times is a distinct pleasure, for such letters are not only clear, concise business documents, but admirable pieces of applied art. Ample margins, a well designed heading in harmony with type-written matter, good spacing, fine color effect,—these are qualities indispensible in the correspondence of enterprising business houses today. And if such beauty is possible under the stress of business hustle and mechanical print, it should not be impossible under the more elastic conditions of school life and freehand execution.

An artistic business letter is such as this (1) from a grammar school master. He did not make it for this occasion, but I saved it for this occasion,

New Bedford, Mass., Nov. 16, 1901.

Mr. Henry T. Bailey,

North Scituate, Mass.,

My dear Mr. Bailey:-

The Mothers' Club connected with Parker Street School is anxious to have you lecture before it at its next meeting to be held on Monday, November 25, 1901. They have asked me to extend an invitation to you to do so.

If you cannot accept the invitation for this date, can you not fix upon a time later on when you can be with them?

I ought to state that their meetings are usually held at four in the afternoon, and also that while they are poor in this world's goods, yet they have a rich fund of appreciation at your disposal.

Hoping that we shall have you with us in the near future, I am,

Very truly yours,

Arthur D. Gilbert

Prin. Parker Street School.

125 Highland Ave.,

Salem, Mass.

Nov 15, 1901

My dear Alice,-

You don't know how different everything has been ever house seems empty, and even Buggy misses you.

Mattie Green came in to comfort me yesterday, and we talked over all the jolly times we had when you were here.

Every time the post man calls I think that he must have a letter from you, but it never comes. O, do write to

Your lonely friend.

Signe Berglund.

for it illustrates all the desirable qualities. That such results are possible in schools is proven by this letter (2) from a fourth grade pupil in Brockton. Capricious arrangement, whimsical spacing, odd forms of letters, ornaments or time-taking flourishes are out of place in business correspondence. The emphasis should be placed upon quality of paper—thin and dull finished for typewriting, thicker and with a smooth but not glazed surface for handwriting; upon color—white or nearly white; upon a well composed, clearly printed business heading in appropriate color; upon fine spacing of date, salutation, text, and signature, all in their conventional places upon the sheet.

An effective signature is of so much importance that special attention might well be given to the designing of one. The desirable points to be considered are first, legibility; second, style; third, composition [with reference to space. On the first point all will agree and nothing need be said. "Style" comes from pervasive qualities. In A, for example, all the letters are influenced by the extended horizontal character of the [whole. In B all are influenced by [the vertical tendency. In C, E and J, a normal roundness pervades every part. In styleless handwriting [no such harmony will be found; heavy and light, extended and condensed, large and small will be thrown together without thought in a scrawl "which combines all the vices of both the vertical and slant systems".



A. Extended. B. Condensed. C. Round. D, F, G, H. Odd forms for friendly letters. E, J. Composed "usual signature" for business letters.

Plate 3.

Sir: Bingham Massachusetts

When you ^{May 14.} ^{Sometime} This is

Guildford ^{Mr.} Your friend
Conn- White
Mulberry Page on

18th 1901

12334556778
99 588 78

My dear Mr.

1620 1562
1480 1902 5

Amy R.

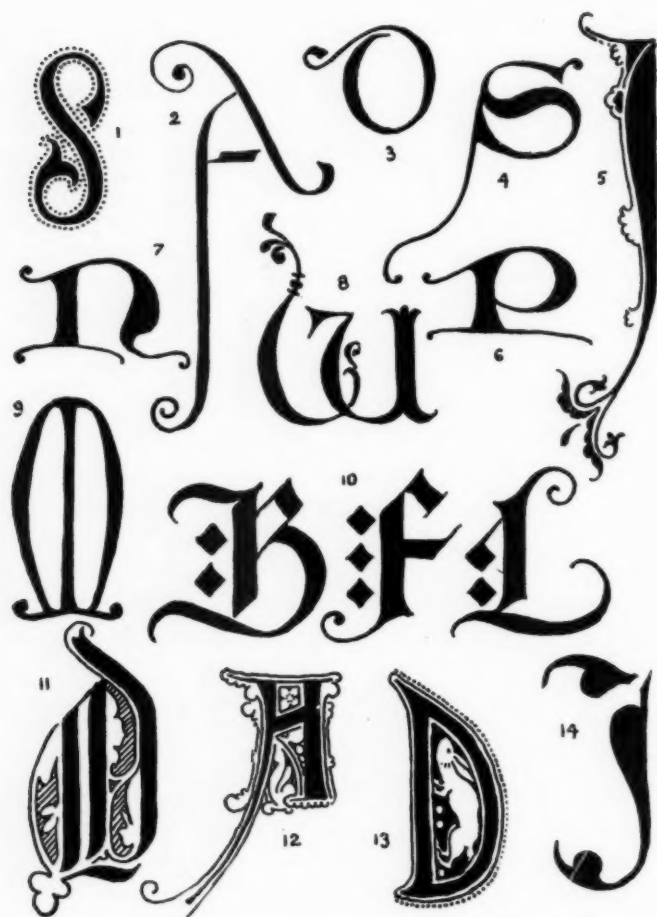
Feb. 10th, 1065-
\$123760047280563-

Odd bits of decorative handwriting
showing legitimate modifications
of common forms, from letters
of three Supervisors of Drawing.

The principles of pure design, balance, rhythm and harmony, composition of line and mass, apply in designing a signature as in everything else.

In friendly correspondence the little oddities, conceits, eccentricities, which in a business letter would appear pedantic and outre, have a charm when introduced in the play spirit, just for fun, and apparently without effort. Plate 4 shows illustrations of these. They arise from the same happy, playful, love-of-the-work spirit which in the old days gave us the choir stalls of Berne, the roof of Milan and the portals of Chartres.

When the friendly letter becomes a birthday token, a Christmas greeting or a memorial of any special occasion, every least bit of loving detail becomes precious. Here is the opportunity to employ odd colors, unusual shapes, quaint initials, but always, of course, with a beautiful whole in mind as the ultimate aim. Special emphasis may here be given to ornamental initials, not the geometric and mechanical initials used with type in printing, but the more free flowing forms such as those shown upon Plate 5, taken from medieval manuscripts, in harmony with the cursive written text. For harmony of effect vertical handwriting is far superior to slant, for the edges of the sheet or page are of necessity horizontal and vertical, and the main strokes in slant are out of harmony with these inevitable lines.



14. Italian,
15th century.
Papal text:

1 Anglo-Saxon, 9th century: 2, 3. Irish, 9th century:
4, 6, 7. English, 14th c: 5, 8. French, 12th c: 9, Gothic
14th c: 10. Dürer, 16th c: 11, 12, 13, Cologne, 13th c.

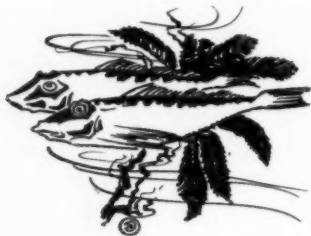
Plate 5.

An effective decorative initial is secured by simply enlarging a script capital such as one ordinarily writes. It may be drawn in vermillion, or in black with delicate outlining in vermillion. If ornamental flourishes are added they should be vitally related in some way to the structure of the letter. The French I on Plate 5, the Italian J, and the German D are good illustrations of this principle. In each of these the ornamental details seem to have a common source of growth, a source which determines the flow of line in the letter itself. In the German letters by Durer, the shape and position of each spot is determined by the axes and angles of the parts of the letters. In the D from the Cologne manuscript, the attitude of the hare is determined by the enclosed space of the letter. Such relations must be established if the ornamental initial is to possess that unity which is of such vital importance. A letter and a spray, a spot or a picture thrown together hap-hazard, will not result in a beautiful initial.

What has been said about letter writing applies to all written work in school. Spelling papers, arithmetic papers, and written tests of all sorts are business documents and should be governed by the strictest rules as to their arrangement; but a study of some artist, the history of a plant, a bird or of the town, a carefully prepared monograph upon a literary topic, these should become works of art, as beautiful as the pupil can make them. We would

better do a few things well than to do so many things ill. Lack of thoroughness is the pre-eminent characteristic of present educational work. We do not wish to return to those barbarous and unpedagogic methods employed by our predecessors to secure thoroughness; it is not necessary. We may secure it, we must secure it, by enlisting the pupil himself in this war against superficiality, sham, and short-cut, and our appeal must be to his love of beauty, and to his ideals of service. Make the work beautiful, because it is a pleasure to work for beauty, and because everybody loves to see beautiful things, and in the process slovenliness, inaccuracy, accident, will disappear. The desire to produce something beautiful to please another will hold a pupil to his task longer, and sustain his enthusiasm and his cheerfulness at a higher level than any other motive yet discovered. When we tempt pupils with Beauty instead of ashes, we shall have joy for mourning in our schools, and our work will be clothed with the garment of praise.

HENRY T. BAILEY, (Kent) Guild-Craftsman.



CRAFTS *in the* SCHOOLS.

II.

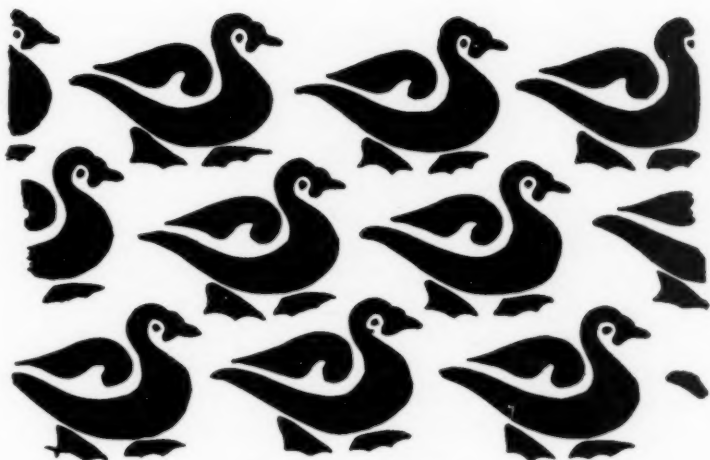
STENCILS AND STENCILING.



AMONG those particular crafts which may be adapted to the conditions of the public schools we find, perhaps, the simplest to be that of stenciling. Stencils are made for various purposes, for lettering packing boxes as well as for mural decoration. Some of the most interesting stencils are made and used in Japanese dye houses for the stenciling of cotton fabrics. Paper is used which is rather thin and very tough. It is necessary to have the paper thin in order that the stencil pad or roller may be pressed into corners readily. The toughness of the paper is an advantage in cutting and makes the stencil more durable.

After the pattern is transferred to the paper the artist with a small and very sharp knife cuts out the shapes which are to appear in the finished design. In Japanese stencils this pattern is frequently so fine and delicate that the paper itself is not able to hold together. When this is the case two sheets are cut at the same time, then these are carefully separated and one side is covered with glue, a web of human hair is laid between and the two patterns are then carefully matched and pressed together.

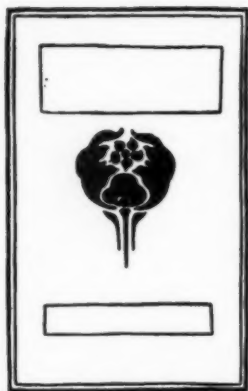
Of course in our schools we can hope to do



Stencilled surface pattern.

are either hard to cut or hard to print. Very thin manilla paper is good paper to use. Sketch the unit on the paper, taking care not to make it too small.

A penknife with a very sharp point should be used and, in cutting, the blade should be held at an angle of about thirty degrees with the paper. If the cut edges are rough the knife is either dull or held in too vertical a position. The unit may be repeated several times as we see in simple cotton goods. After the stencil is cut if the print is to be made on cotton cloth, a "sized" cotton should be used to keep the color from spreading. Sometimes a little paste put in the color itself will give it sufficient body and prevent a tendency to spread.

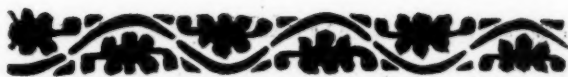


Stencilled pattern on back cover.

It is impossible in schools to deal with permanent colors or dyes, and it is best to use the regular school colors.

In putting on the color a little pad made of cotton batting covered with a piece of white cotton is most serviceable. The pad should be well filled with color and then patted several times on a piece of blotter to distribute the color evenly and to flatten the face of the pad. Then the stencil being laid upon the cloth which is to receive the color and fastened so that it will not slip, pat and press the color pad into all the openings until the cloth underneath has the required color evenly applied.

If more than one color is to be used there must be a stencil, a pad and a blotter for each color.



Stencilled border.

The stencils which are to be used for the different colors must all be keyed by fitting to the original design and sticking in a pin so that, by making the pin holes match, the parts of the design will take their proper places and not overlap each other. If the design is first made on tracing paper this is easily done.

Some very nice book covers may be made by getting, from a paper dealer, sheets of what is known as "tinted cover paper", medium or heavy weight, with unglazed surface, and stenciling a pattern. When we begin to think of possible things to do by the process of stenciling they seem endless. Almost any pattern may be adapted to a stencil and one can stencil upon any material.

EDITH MERRILL KETTELLE, Guild-Craftsman.



FREEHAND PERSPECTIVE.



FREEHAND perspective ought to be presented to the class by means of large sketches on the blackboard.

First. The horizon line, which corresponds to the line of the ocean when one stands at the water's edge, is always on a level with the eye. See

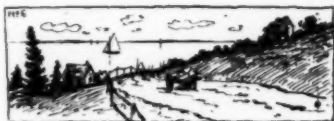
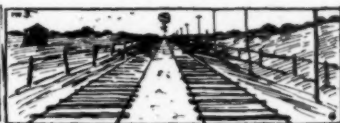
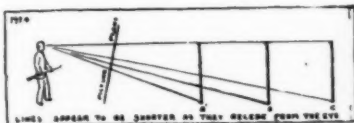
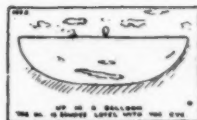
figure 1. If the artist goes up a hill the horizon line rises with him. All parallel horizontal retreating lines converge to a point in this line, sometimes directly in front, again to the right or the left.

Perspective deals with the drawing of appearances. We draw things as they appear, not as they are. Those who have made a trip in a balloon tell us that when they were at a great height above the earth, it seemed that they were over the centre of an immense bowl, the edges of which were on a level with the eye.

This is so because one can see so great a distance compared to the slight height to which he is able to ascend that the horizon line appears to be on a level with him at all times.

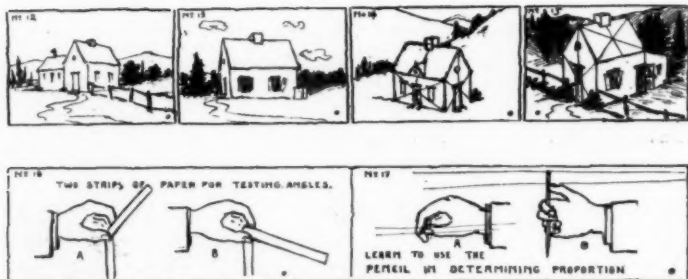
Second. As objects recede from the eye they appear to grow smaller and smaller and finally lose themselves in the horizon. See figures 4-7.

Horizontal retreating lines above the eye appear to come down to meet the horizon, while those below appear to rise to the same point or level.



We may apply the same principles to the interior of a room. See figure 8. The spectator stands at one end of the room and looks directly ahead; the point to which all lines vanish is opposite his eye—sometimes called the centre of vision (C. V.)

If he moves over to one side the C. V. changes



with him. See figure 9. He climbs a step ladder to have a loftier view, and falling off, he sees a change in the C. V.!

Thus far we have dealt with lines running directly away from us to the C. V. We will now turn our attention to objects, etc., which have sides and lines vanishing to the right and left.

When we see a house or barn which appears to vanish equally on both sides, the vanishing points are equi-distant. See figure 12. When we see much more of one side than the other—the side we see the least of vanishes the more rapidly. See figure 13.

The perspective centre of a rectangle is found by drawing the diagonals. See figure 14. The peak of a house is always over the perspective centre of the end. See figures 14 and 15.

Two strips of paper will help the beginners in determining angles. Hold them at arm's length at right angles to the direction in which the spectator is looking, placing one in line with a vertical, and one

in line with a retreating line. Figure 16. The pupil should be able to determine proportions and relative lengths by means of the pencil held at arm's length. Figure 17.

These few suggestions apply to all object drawing.

ORPO, Guild-Craftsman.



AN APPROVED OUTLINE *for* FEBRUARY WORK *in* ALL GRADES.

PRIMARY. First Year.



AVE the children design valentines, using some simple emblem with text well placed. Let the aim be good spacing and neat work. Draw an American flag or patriotic badge and construct from colored paper or color with crayons or water colors. Have the children make memory drawings of toys, common objects of characteristic shape, and beautiful objects. These objects may be discussed in the classroom, then removed and the drawings made. Try this plan several times with each object, or until a fairly satisfactory drawing is made by all the children.

Second and Third Years.—Continue the work of the first year. Color the flag, using pure blue and a tint of red, in value half-way between the blue and the white. Lay special emphasis upon securing just the right values of color. Draw from single objects and from groups, with the object before the class and again from memory. Try to secure simplicity and directness of expression, well arranged sheets with properly placed initials. Try several times an illustrative sketch of some winter sport, as sliding, skating or making a snow man. Commend those sketches which best tell the story, those

with good action, movement, those full of life, spirit. Make use of the essential elements only—those without which the story cannot be well told.

Principles involved:—

Harmony. Through placing the drawing on the paper so that the long axes of the drawing and the paper shall be consistent.

Through printing the initials in small-sized capitals and of a color used in the drawing.

Rhythm.—In color values. (In flag, white; middle value, red; dark, blue.)

Balance.—Through the position of the drawing on the paper. Through placing the initials in the largest unoccupied space.

INTERMEDIATE.

Fourth and Fifth Years.—Try object drawing in these four ways: with the object or group placed in front of the class; a memory drawing of this same object or group; a new object or group shown and discussed in class, then removed and drawn from memory; one object or group in many positions, from the object and from memory. Select objects from these classes; toys and other things associated with child life; objects of characteristic form, e. g., a broom, coal scuttle, rubber boot, bicycle; beautiful objects. Lead the pupils to select habitually the most interesting and characteristic view of any given object. Use pictures by the masters to enforce the teaching of the principles given below. Draw some one animal in all positions, from the

object and from memory. Use pictures to illustrate animal drawing.

Sixth Year.—Continue the work of the fourth and fifth years, perhaps substituting in place of the animal drawing, the drawing of a boy or girl interestingly costumed and posed in action. Aim to tell as much as possible with the fewest lines. Insist upon good action and proportion rather than upon details. **TEACH** the drawing of the half-sphere, so that the pupils can draw it in any position, from the object or from memory. For reference material, collect pictures of objects like the half-sphere, and others which show foreshortened circles. Use pictures to illustrate the foreshortening of the circle and the effects of distance with regard to the horizontal placing of an object in a picture, its size and value.

Principles involved:—

Selection:—Of interesting objects.

Of the most interesting aspect of an object or group.

Principality and subordination. Emphasis of principle object.

Perspective principles: foreshortening of circle; effects of distance.

Balance.

GRAMMAR.

Seventh Year.—Object drawing, especially from cylindrical or conical objects. Draw them in the four ways described in the fourth year outline. **TEACH**

the drawing of the cylinder and cone so that the pupils can draw them in any position from the object or from memory. Make constant use of pictures as illustrations of these principles. Have pupils collect pictures and use them as illustrations for a written article upon the perspective principles given below. Life drawing from a boy or girl interestingly costumed and posed. Aim to secure good proportions rather than finished drawings of details.

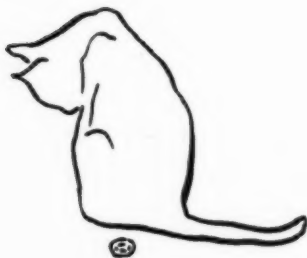
Eighth Year. Review the work of the sixth and seventh years. **TEACH** the drawing of the cube and square prism and plinth in all positions. Drill upon these until the pupils can clearly image them in any position. Life drawing from a boy or girl. Select medium of expression according to the subject—ink for action in silhouette, color wash for broad simple masses, pencil for detail drawings.

Ninth Year. Continue the work of the eighth year. **TEACH** the drawing of the triangular and hexagonal prisms in all positions. Fix the habit of comparing lines with a vertical and a horizontal.

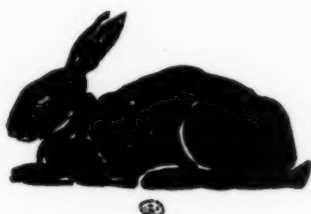
Principles involved:—

Perspective: foreshortening of plane faces; convergence of lines; relation of axes.

Balance.



Drawings by James Hall,



(Jacques) Guild-Craftsman.

The CRAFTMAN'S NOTE BOOK.



CHILDREN may be interested to know that the word February comes from the Latin Februarius, a Roman festival of purifications. The festival should be kept in every schoolroom. Purge away dirt, disorder and ugliness. Purge away the old leaven of hypocrisy. Let's not pretend. Let us have honest, hard work inspired by love of the best.



This month it is the sign of the fishes, which commemorate the sad day when Venus was so frightened by Typhon that she threw herself with her infant Cupid into the Euphrates. They were transformed into fishes, exalted to the sky, and so got home again. Hence the month is that of the fair goddess but now under the strange guise of St. Valentine.



St. Valentine's is the relic of a medieval form of the old Februarius of Lupercalia, perhaps. In the old days the names of young women were placed in an urn, and the young men drew lots to see who should become the protector of each fair one for the

year. Why may we not redeem the day from the vulgar and annoying customs of later years, and make it again the time for pledging service to some one? As the Roman youth pledged service to his maiden, the knight to his lady-love, the fifteenth century bachelor to his dame, so might we pledge our service to some one in need.



The outline for the month suggests the making of valentines by the primary children. They might take form of a little folder with a bright red heart upon the cover, with or without an arrow piercing it, and inside the folder an appropriate quotation written with care, with a colored initial. A book-mark with the heart surrounded by a ring for friendship and good faith would be another simple token.



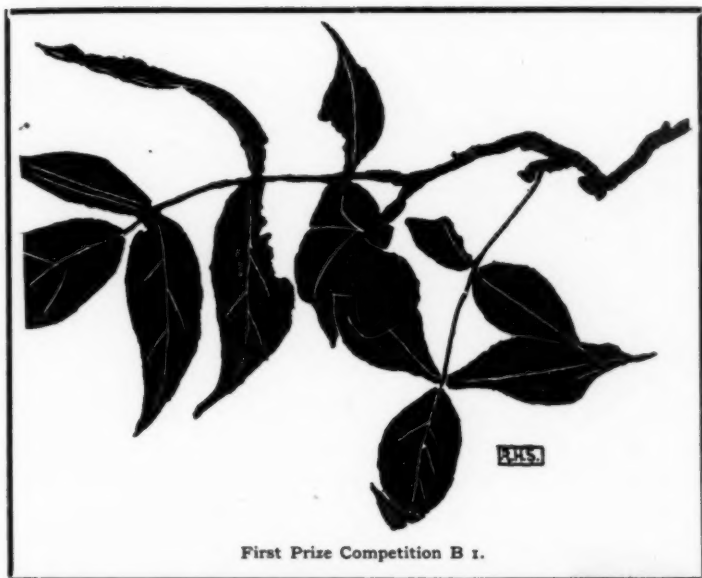
It is the month to pledge anew one's service to his country. It is the month of Washington and of Lincoln. The outline suggests a flag or a patriotic badge. Have these constructed by the children. Use paper, cardboard or wood.





First Prize Competition A 1.

About four hundred drawings were sent to the Guild Office to be entered in the Junior Craftsmen's Competition. Whereas, there were many excellent drawings submitted, there are two criticisms which could be justly made regarding the majority of the drawings received—the handling of the medium employed was fussy, for example, ten uncertain pencil lines were employed to draw a stalk, where three would have rendered the truth of the growth more simply and definitely. The second criticism has to do with the composition, which in most cases was scattered, lacking a center of interest which should



First Prize Competition B 1.

at once attract and hold the attention of the spectator. The awards were made as follows:

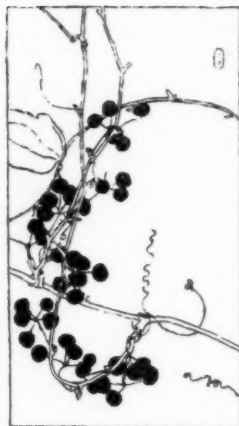
Competition A 1. High Schools. First Prize: Sybil Smith, High School, Holyoke, Mass. Second Prize: Paul W. Warner, High School, Springfield, Mass.

Honorable Mention: Mary A. Berry, High School, Newtonville, Mass.; Alice Wilson, High School, Fargo, N. Dak.; Louise B. Love, High School, Jamestown, N. Y.

Competition B 1. Grammar Schools. First Prize:



Second Prize, Competition A 1.



Second Prize, Competition B 1.

Ralph Somers, Horace Mann School, Newtonville, Mass. Second Prize: Archie Hamilton, Eastern School, East Orange, N. J.

Honorable Mention: Edwin O. Raabe, Goodrich St. School, Fitchburg, Mass.



Every teacher of structural design in schools should see the Year-Book of the Council of Supervisors of Manual Arts. The contents, beside the Constitution and By-Laws, list of officers and lists of active and associate members are the following:

Single Handed Supervision, Fredrick H. Burnham
The Supervisor as an Influencer of Public Taste,

James Hall
Principles of Constructive Design, Henry T. Bailey
Venetian Iron work for Elementary Schools,

Wm. J. Edwards
The Psychologists on the Teaching of the Manual
Arts, Victor I. Shinn

The Manual Arts in Elementary Schools,
James P. Haney
The Relation of Art Education to the Pupils' Needs,

Theodore M. Dilloway
A System of Color and Its Application to School
work, Ernest Batchelder

Normal Preparation in Manual Arts for the Grade
Teacher, Chas. F. Whitney

This book may be obtained of the Secretary,
Dr. James Parton Haney, 59th St. and Park Ave.,
New York City. Price \$3.00.

The illustrated paper on bent-iron work by
William J. Edwards of Malden, Mass., is the most
concise, clear, direct and helpful presentation of the
topic ever published. An illustrated paper on The
Principles of Constructive Design, by Henry Turner
Bailey, deals with the subject from the teacher's
point of view.

In that article Mr. Bailey has done in a con-
vincing way something which has never before been
attempted in the whole history of art instruction in
public schools.

That Council of Supervisors of Manual Arts, by the way, is a notable organization. It was founded by Dr. James P. Haney, Supervisor of Manual Arts, New York City, and nine others, prominent in art instruction. It has for its aim the advancement of sound art instruction and the cultivation of a high professional spirit. The meetings at New Haven last month were of extraordinary helpfulness.



The language work this month will deal with such February topics as St. Valentine, and the two great Americans. Make it as beautiful as possible. Use the florets to be found in this number of the Applied Art Book, appropriate to this month. For further information as to lettering, ornamental initials and the right use of such things consult "Alphabets" by Strange, and "Alphabets Old and New" by Day.



This month's supplement suggests the possibilities in decorative signatures for the drawings and the written work done in the schoolroom.

THE APPLIED ARTS BOOK

Vol. I

MARCH, 1902

No. 7

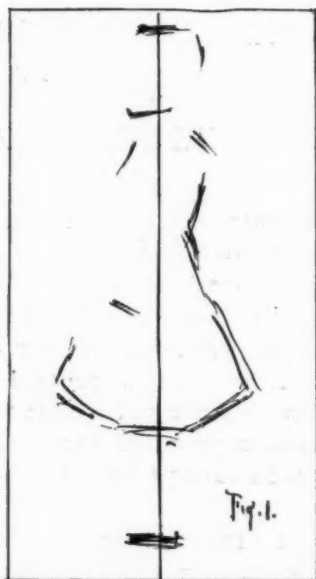
SUGGESTIONS ABOUT FIGURE DRAWING

ARTICLE I.



EGARD for what may be called the mechanical side of freehand drawing is as necessary in figure sketching as it is in other subjects. With high school pupils as with the younger ones, the first common sense principles are repeatedly disregarded at the beginning of a sketch in a way to preclude possible success. These things should always be remembered:

1. The size of the drawing should be appropriate to the size of the paper.
2. The drawing should be so placed that the centre of balance is at or near the centre of the sheet.
3. A plumb line is a useful thing. Use it often. A standing figure must be so represented that the centre of gravity is over the base. A vertical line drawn from head to foot gives a reasonable basis of comparison.
4. Careful pencil measurements for determining proportion are not only le-



gitimate but absolutely necessary. Even artists depend upon them to a degree. The length of the head and the length of arm or leg should be compared with the entire height of the figure.

5. The large masses are the foundation of a figure drawing as of all other drawings. To spend time upon details before careful attention has been given to the surveying and planning of the large proportions shows lack of good judgment.

Figure 1 shows the first lines that should appear on the paper in making a sketch of the little girl.



Figure 2 shows the same drawing carried a step further.

Figure 3 is the stage at which the drawing should be left by beginners, but pupils who are a trifle more advanced can carry it as far as shown in figure 4. It could of course be pushed further still by those of experience, but the beginning would be practically the same.



Unless these simple and commonplace teachings are well impressed upon pupils, no amount of in-



teresting or inspirational effusion dealing with the artistic side of the subject will avail to bring about drawings that are reasonable—and reasonable drawings are all that can be expected from the majority of pupils. A pupil who has learned to make a reasonable drawing is on the road to the appreciation of a beautiful drawing by a master, and occasion-



ally we find a pupil who goes far enough to make a drawing possessing some beauty. Our aims in teaching figure drawing, as in other things, should be to kindle new interests and to develop personal power on the part of the pupil. Only by reasonable methods can we hope to do either. The results from the pupils will be crude, but they should show progress from grade to grade even if only a very little time, perhaps three or four hours, is given to the subject each year. Then at the start let us be sensible—let us be sure to lead the pupils to look











for a few things and to put down in a simple way the essentials of a figure sketch.



The artistic teacher knows the endless possibilities of interest in work from the figure. Much of the greatest art of the world has been figure painting and naturally nothing interests us more than our fellows. To draw them so that our drawings shall possess interest, personality, life—what can be more fascinating? The good teacher will make a collection of drawings for the pupils to study. The pupils will soon make collections for themselves—for the magazines today furnish much good art. The teachers can gather together in photographs examples of the studies of the old masters—of Raphael, Michael Angelo, and others of the Italians, Holbein and Van Dyke and Durer, and then from the art magazines many strong examples of work by men of today can be culled.



Good drawings with an appreciative word will inspire admiration and help the pupils to look for the right things. They will see what is meant by the injunction "look for long lines"—and that they must omit many things for the sake of accenting the lines of greatest interest—the story telling lines.



For elementary work gray paper and blackboard crayon allow great freedom, for the lines can be dusted off. Moreover, it is impossible to represent details with the blunt crayon, and so of necessity bolder work follows. After this it is good practice to have drawings merely planned (carried as far as figure 2) in light chalk lines and then to complete the drawing in strong brush lines.

Pupils below the high school can rarely do anything reasonable with the face. It is better, therefore, to stop at the stage indicated by figure 3.

The accompanying illustrations are intended to suggest interesting poses, such as can be attempted in high schools. The manner in which they are done—outline and black to give a touch of color—is safe for beginners. Notice that most details have been eliminated. Little more than the contour lines are introduced. The tendency to spend time in elaborating details is the most disastrous one that exists in drawing classes. Constant

guidance must be exercised to lead the pupils to represent in a simple way what, in truth, is a very complex subject. Pupils who show ability should be encouraged to cultivate the sketch book habit. Nothing better develops the ability to grasp in a few lines action and proportion than quick notes from moving figures and sketches from memory.—JAMES HALL,
(Jacques), Guild - Craftsman.



SPRING NATURE DRAWING.



WE ARE all pleased because good old Sol is showing himself for a longer time each day. Soon mother earth will respond to the warm rays, the buds will swell, and the stems and roots feel new life. All nature will take on that exquisite spring coloring and give forth that odor which we all anticipate. We begin to feel the truth of the words of James Russell Lowell in the first prelude to

THE VISION OF SIR LAUNFAL.

Then Heaven tries the earth if it be in tune,

And over it softly her warm ear lays;
Whether we look or whether we listen,
We hear life murmur, or see it glisten;
Every clod feels a stir of might,
An instinct within it that reaches and
towers

And, groping blindly above it for light,
Climbs to a soul in grass and flowers.
The flush of life may well be seen
Thrilling back over hills and valleys.

But while we anticipate all these changes and before they appear, let us begin our nature study, open the eyes of



the children and be sure that we ourselves are in tune to this beauty and able to respond to it when it reveals itself.

Suppose we begin with the study of a tree or two. It is still too cold for a walk or field lesson, so we will take those we can best see from the schoolroom windows.

After a few words with the children, have a sketch made upon the board. What is the general



form of the tree? What are the characteristic lines of growth? Have the pupils try again with pencil or ink. Let the children go to the window and try a sketch, or suppose you make a sketch that the children may see how you work. Let them criticise your drawing. Be one of them in all your work. You will have some fine sketches next time, and in a few weeks we will try again when instead of bare branches and twigs we shall see

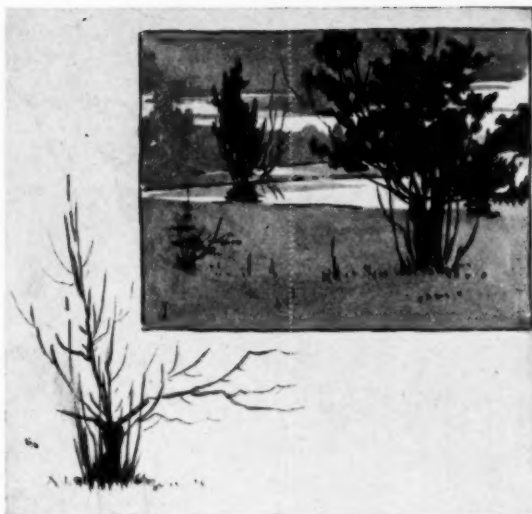


"An emerald roof with sculptured eaves."

In continuing the nature drawing, study the twigs from this or a similar tree. How bare and gray they are—yet are they gray? Suppose we consult the color scales we painted in the winter and see how full of color everything in nature is. We will sketch them now, and again later, noting the changes. One has but to begin his nature drawing and there is no lack of material or enthusiasm.



Let us be a little more careful this year about the quantity of material brought into the school-room and the use we make of it. Let it not be the result of the nature or the drawing lesson that there is such destruction of rare or common plants. A few good specimens well chosen and well cared for answer the purpose better than such quantities selected at random and thrown away after every lesson.



Why not put into practice the good lessons we have had along these lines of art training this winter? We have been advised to "stand for reforms." Suppose we apply these to our nature drawing this year. The children may make drawings faithful to nature but is that all there is to be gained? Is this production a thing of beauty as a whole? Some one says: "Nature is beautiful and that is a good drawing." Yes, but our composition may be ugly for all that and so nature be made to appear what it is not. Let us select the best specimen possible to tell us the story of the life of the plant or tree. You have heard this again and again.



How about the size and position of the paper for the specimen we are to draw? What shall we select for the inclosing form? Just where shall we draw it to give the best space divisions?

These and other suggestions must be considered if our results are to be good.

Then comes the decision as to medium and values. You cannot design nature, to be sure, but



your sheet may be a good design when finished.

Apply your lessons in composition and landscape drawing to the sketches of the trees, your lessons in space division and balance to all you do in nature drawing, never forgetting simplicity in composition and in treatment.

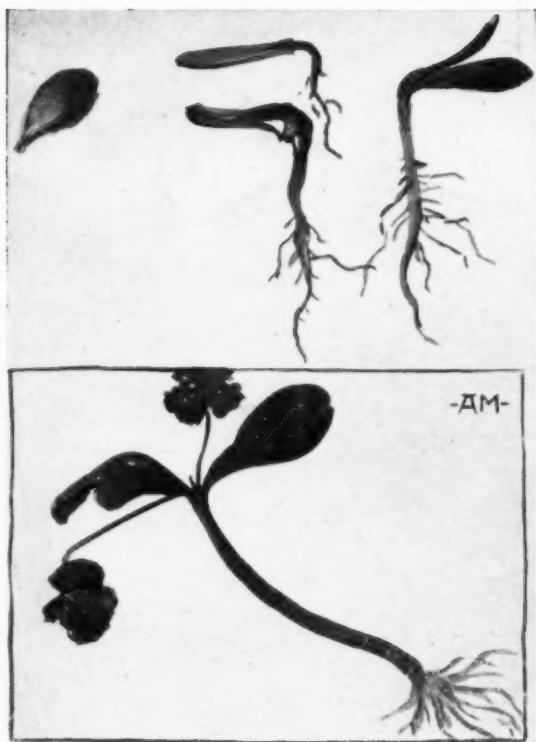
Now comes the study of the seeds and their growth. Soon the farmers will begin plowing and



sowing the seed. There will be many things for us to observe then, but we can make better preparation for these in the schoolroom where we can make the observations more in detail. For example, take two sheets of blotting paper of good size, put the seeds between and dampen them, then place

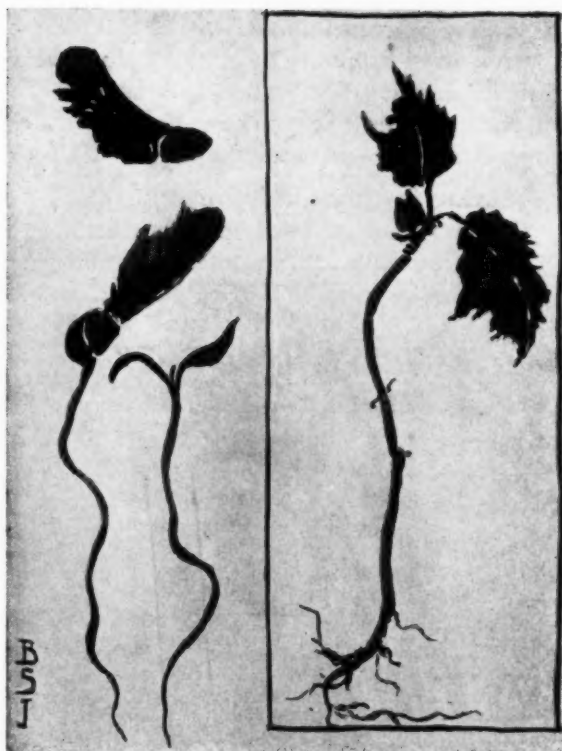


inside sheets of cotton batting to keep the seeds warm and moist. The early stages in growth may be observed in this way. A wooden box with one side removed and a pane of glass substituted gives a fine opportunity to study the growth, especially of the roots, and to make our drawings without disturbing the seed.



Plant the seed close to the glass in sphagnum or moss obtained of a florist. If these cannot be had, use sawdust or a good sized box of earth, planting the seeds at intervals of five or six days.

A few illustrations will show some arrangements of the sheet which will tell the life history of the



seed and at the same time suggest a lesson in composition.

Apply the color work as we paint, studying the scales, shades, tints and hues which one finds in the least of nature's creations.

These few suggestions for the beginning of the nature work may answer as stepping stones to the more interesting work later in the season, as well as open the children's eyes and hearts to love all seasons and all they bring.

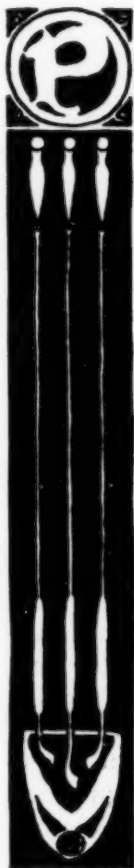
Spring is strong and virtuous,
Broad-sowing, cheerful, plenteous,
Quickening underneath the mould
Grains beyond the price of gold.

EMERSON.

FREDERICK WHITNEY,
(JANSON)
Guild-Craftsman.



AN APPROVED OUTLINE *for* MARCH WORK *in* ALL GRADES.



PRIMARY.

First, Second and Third Years.—Continue the object drawing. Review circle, square and oblong. Prepare for the coming of spring. Look for the first signs of returning life. Place sprays of pussy willows within a given space to determine simple and effective arrangements. Have these drawn, using colored crayons and white chalk. Discuss results and repeat several times. In the second or third year add a delicate background of green, the spring color.

INTERMEDIATE.*

Fourth and Fifth Years.—Continue the object drawing. Pay particular attention to composition of groups in oblongs. Make a scale of neutrals in three values, white, middle value and black. Finish one of the object drawing compositions, using these three values. Make a scale in color to illustrate balance of value and balance of hue. Finish another composition, illustrating balance of value or hue in color.

*See Note Book.

Sixth Year.—Make a composition in a suitable oblong from a group of spherical and hemispherical objects. Make a color scale illustrating balance of value and hue. Finish the object drawing composition from this color scale. Make another color scale to illustrate the same principles, using a different key color, and finish a second composition from this scale.

GRAMMAR.*

Seventh Year.—Make a composition in an enclosing form from a group of objects. Make a neutral scale of five values—from light to dark gray. Make a scale in color in values corresponding to the neutral scale. Finish the composition using balanced values from the neutral scale. Use the color scale in finishing a second object drawing composition. If time permits, make a scale of five values in color, keeping the tones of color above (or below) the middle value in a complete scale from white to black. Apply to a third composition.

Eighth Year. Make an object drawing composition in an enclosing form. Teach the complementary colors. Choose two complementary colors and make a color scale as illustrated below. Use one or two tones of two complementary colors in finishing the object drawing composition. Make a second complementary scale, or choose a second scheme of tones from the scale already made, and apply to another composition.

* See Note Book.

Ninth Year.—Make an object drawing composition in an enclosing form. Make a scale of complementary groups of color. Apply to the object drawing composition. Try again, perhaps with a new color scheme and a second composition.



THE CRAFTSMAN'S NOTE BOOK.

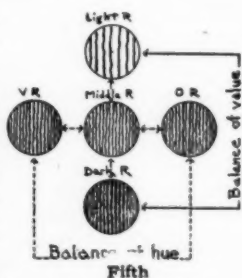


HE work in color should be definite. Coloring in these grades and at this time of year is not to be naturalistic but decorative. The result should be a design in color. Here, again, there is danger of attempting too much.

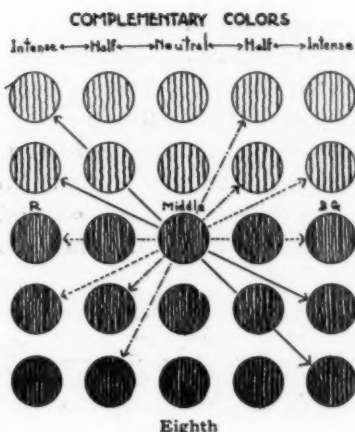
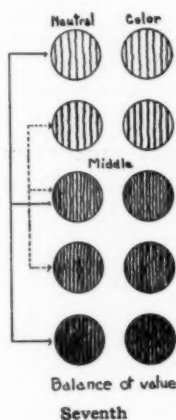
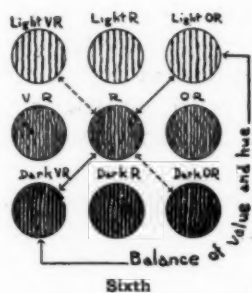
In the fourth year be content with three tones, but do not be content with a "middle tone" which is not in the middle. Make the circles by tracing around a tablet, a cent, or a button.



In the fifth year, practice the diagram again and again, starting each time with a different color in the central circle. When a diagram is perfectly colored (approximately), copy the tones exactly in the decorative composition.



In the sixth year practice the diagram, using any color—a central standard or a hue—in the central circle, and relating the others to it consistently.

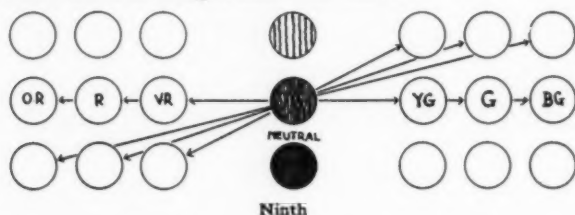


Choose the diagram most pleasing to the eye, and match the selected tones exactly in the decorative composition.

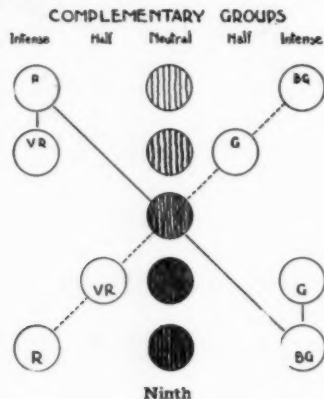
In the seventh year follow the same method. The five toned scale will require closer discrimination and greater skill. Time put into the scales will not be wasted.

In the eighth year select any pair of complementary colors and then work at the diagram until it is right. When the tones are right there, the coloring of the composition may proceed without further trouble. Trace the composition and try several different arrangements of the selected tones.

In the ninth year the simplest way to secure complementary groups of colors is to arrange two sixth year diagrams having complementary colors in the central circles side by side with central gray between them as indicated below. Select any tones which balance through the neutral. More subtle harmonies may be worked out by reducing the intensities of the diagrams one half.



Another plan for a scale of complementary groups, for use in ninth grades or high schools, is illustrated below.



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RHYTHM *by* MEANS *of the* ABSTRACT SPOT.



URELY no epidemic in school life in recent years has proved quite so contagious as that phase of teaching design commonly known as spots. A few teachers, privileged to come under the instruction and inspiration of Dr. Denman W.

Ross of Harvard University, learned among many other things an easy and fascinating device for teaching some of the great underlying and eternal principles of art. They went away and taught these by means of abstract spots. Others, seeing their work and pronouncing it good, began to use strange and wonderful elements in their teaching of design with various results which were labeled the Ross System. The abstract spot, however, is a very small and merely incidental part of Dr. Ross' teaching, and though its helpfulness might well explain its "catchiness", it is very unfortunate that many have caught the spots without catching the *sine qua non* which gives the spots their only excuse for being.

A spot of paint has shape, measure and color. In every good painting or decoration, measures are bal-



CIRCE.

anced, colors harmonious, and shapes rhythmical, but in teaching, it is advisable to discriminate and teach one thing at a time. Balance of measure and harmony of color, having been discussed already in this magazine, rhythm only will be considered in this article.

Rhythm may be defined as a related or joint action or movement. In music, it is that pleasing sequence, that mysterious relation of tones, which gives us vague and indefinable suggestions and recalls emotions which lie hidden in the very depth of being. In poetry, it is the accent and cadence of versification which carries the thought farther in-

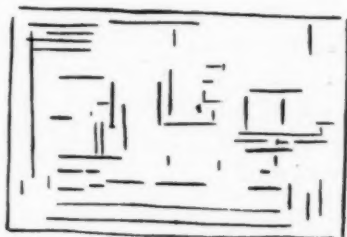
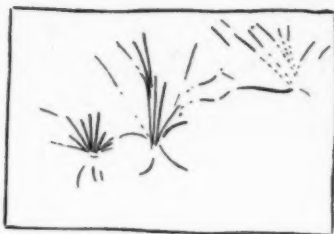


Plate I.



Figure 1.

ward than a prose expression could do. It is the appeal which the idea makes to the heart, added to that made to the intellect. In painting and statuary, it is that disposal of line and mass or color, which lures the eye to explore the entire composition, and gives the soul a sense of satisfaction in the harmonious whole. In nature, it is the ebb and flow of energy within the eternal cycles,—seed to flower, and seed again; season to season, station to station through the vasts of space.

Children have naturally a subconscious feeling for rhythm. The teacher may make this the basis for her first lessons, and develop an appreciation of it by means of music, dancing, poetry, pictures,—any or all forms of rhythm to which her particular class will respond. For example, with older pupils, one might use such a bit of magical English as this from Sidney Lanier:

“O braided dusks of the oak, and woven shades
of the vine,
While the riotous noon-day sun of the June-
day long did shine,



Figure 2.

Ye held me fast in your heart, and I held you
fast in mine;
But now, when the noon is no more, and riot
is rest,
And the sun is await at the ponderous gate of
the west,
And the slant yellow beam down the wood
aisle doth seem
Like a lane into heaven that leads from a
dream," . . .

These rhythmic relationships may be indicated in
some such manner as the following.

But now, when the noon is no more, and
riot is rest,
And the sun is await at the ponderous
gate of the west,

Such a selection, or a poem from a foreign lan-
guage would not be amiss with younger pupils, for
it is not necessary to know the meaning in order to
feel the rhythm.

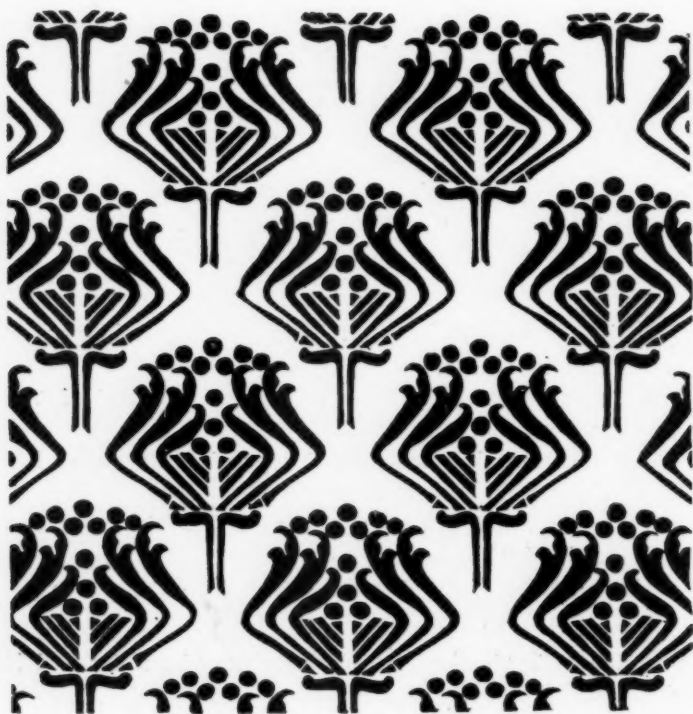


Plate II.

An illustration from nature may be used.

"For nature beats in perfect tune
And rounds with rhyme her every rune,
Thou canst not wave thy staff in air
Or dip thy paddle in the lake
But it carves the bow of beauty there,
And the ripples in rhymes the oars forsake."

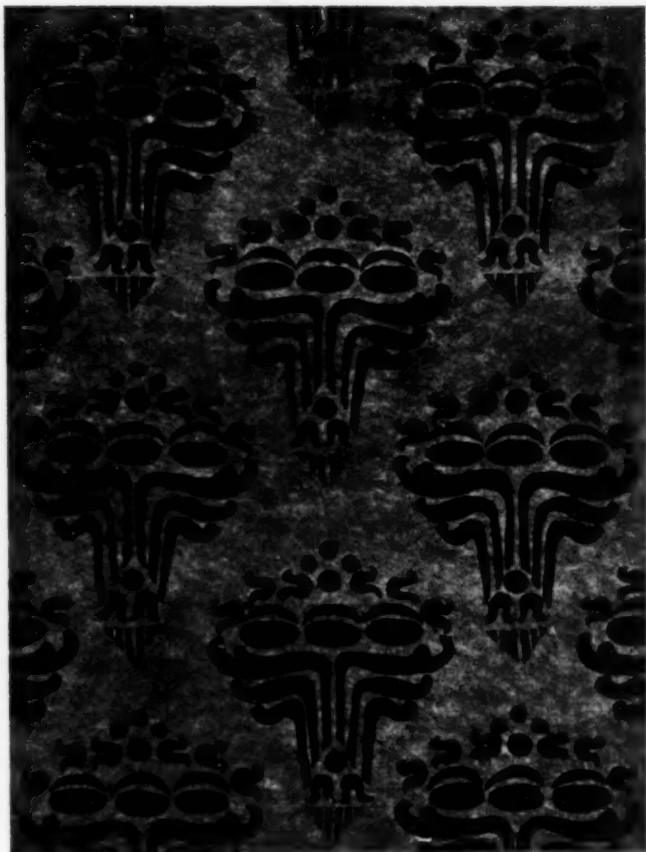


Plate III.

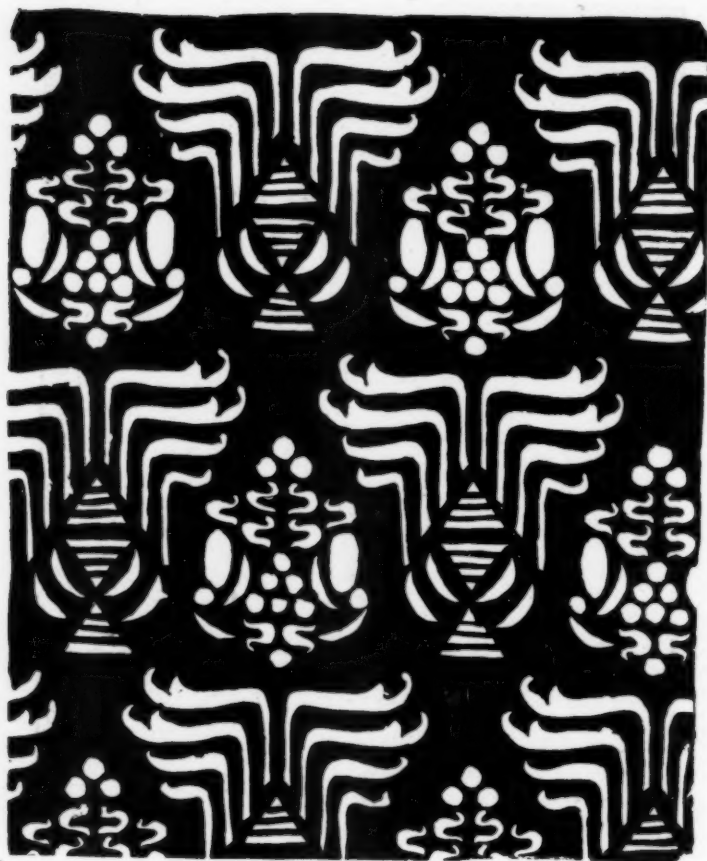


Plate IV.



Plate V.

Taking an illustration from pictorial art, such a picture as the *Circe* of Burne Jones will show three sorts of rhythm, a rhythm of straight lines, a rhythm of curves, a rhythm of balanced groups of radiating lines. In plate I, tracings made from the picture illustrate these three varieties of rhythm.

With the abstract spot, we should aim to establish such rhythmical relations. Begin with a simple spot like this in figure 1. There is no joint action or movement between the two spots made in a; in b there is a better relation; the directions of movement are not so divergent, and a part of the outline of one spot falls into line with a part of the other. But c shows, perhaps, the greatest possible number of agreeable relations. The direction of movement in each spot is the same, and for each curve in one a sympathetic curve appears in the other.

In order to avoid monotony, it is desirable to have a number of spots rhythmically related in measure, and consistently related in shape. See figure 2. In any such series, the eye has a tendency to move in one direction. This movement is always toward the more attractive part of the spot. If the spot has no attractive part, as in the circle (d), there is no movement. In the ellipse (c), the movement is in either direction, for both ends are equally attractive. In d the movement is toward the sharp point, because it introduces an element not found elsewhere in the outline of the spot. In e the complex curves at the larger end form the more

powerful attraction, and reverse the movement of the eye.

In using a group of spots in a design, the natural movement of the eye over one spot should not be contradicted by the movement over another spot, or over the group as a whole. This consistency of movement is illustrated in plates II, III, IV and V. The plates also reveal the fact that even within a seemingly narrow limit, there is opportunity for the individuality of pupils to manifest itself, and this individuality—this in which he differs from everyone else in the world—is after all the precious thing to be developed in each pupil.

Another advantage in the use of the abstract spot is its abstract character; there can be no modification of the judgment of the child as to the value of his design because of its resemblance to some flower or other natural form. Its beauty must be determined by its conformity to the universal laws of beauty.

The designer should not forget that it is as necessary for the groups forming a pattern to have rhythmic interrelations as it is for the spots within the groups. Notice the interrelations between the three radial groups in the Circe, plate I. The eye is led from a straight line in one group by means of a curve to a straight line in the next group. A similar relation may be seen between the groups of spots in plate IV.

The best design is the one which shows the greatest number of rhythmic interrelations.

ANNETTE J. WARNER,
Guild-Craftsman.

SPRING NATURE DRAWING.

ARTICLE II.



here is a path that I would lead you
by,

If you will trust yourself to me for
guide,

A path that leads along the wood-
land side."

Now is the time for us to keep our eyes and ears open to the sights and sounds of Nature. What a world of wonder is all about us, and the wise man is on the alert that he may not lose this glory.

Thoreau in his chapter on Spring wrote,

"When the ground was partially bare of snow, and a few warm days had dried its surface somewhat, it was pleasant to compare the first tender signs of the infant year just peeping forth, with the stately beauty of the withered vegetation which had withstood the winter,—life everlasting, goldenrods, pinweeds and graceful wild grasses, more obvious and interesting frequently than in summer even, as if their beauty was not ripe till then."

If you will take a walk along any country road, or perhaps look about your own dooryard, these very illustrations of new life and old age may be seen side by side, each enhancing the beauty of the other. Let us compare the new and the old in a

few of these specimens. Study the tansy for example. There are the fresh green leaves with their red stems, just the colors we were studying awhile ago as illustrations of complementary harmony. There, too, is the stately stalk of last season showing the ambitious child to what stature it must attain. A little farther on is a bit of dock with its long slender leaves pushing up through the sod, and



Grade 6.

here and there a stem of last year's growth, just enough to accent the fresh delicate coloring of the new leaves. Many illustrations of this kind will be found when once we have started on our search and there is no end to the delight in such a ramble.

We will have specimens brought into the school-room. These will necessarily vary with the loca-

The drawings accompanying this article were made by pupils in the Salem, Mass., Normal School.

tion, but many a new friend as well as the old ones will appear. There will be first of all the skunk cabbage, the new growth appearing bright and green in contrast to the brown and gray surroundings. The goldenrod, grasses, sedges, hepatica, chicory, evening primrose and many others all displaying color which will be a revelation to many a child and to many a teacher as well. There will be found the red, brown, gray and violet stems of the blackberry or raspberry vines harmonizing with the green or yellow of the new growth; the gray soft spirals

of the ferns, with here and there a yellow fern of last season still showing its delicate fronds.

Can we not make this work one means of helping the children to live as well as of fitting them for life?

Nature has always been our best teacher and must not be shut out of the schoolroom.

After studying these for awhile we will make use of them in our drawings, making a few



Grade 6.

sheets to illustrate what we have discovered.

First of all make a careful selection from what the children have brought, remembering both the scientific and esthetic value of the work. Among other things to be considered is the personality of the plant, each plant as well as each person showing characteristic traits.

Observe the lines of growth, measures, balance or symmetry, variety, radiation or any other feature which will help in understanding this particular plant and the placing and drawing of the specimen. A few lines on plate



Grade 7.

1 will answer as illustrations. Let the children in the lower grades take the simplest plants in which this new life is manifest, for example, "Grass with green flag half mast high." They may use the colored pencils or perhaps the brush and color for this expression. After drawing go to nature more thoughtfully and see what might have been done to make this expression more

truthful and beautiful, each observation giving a keener sense of beauty, and greater love for nature. In the middle and higher grades let the pupils decide for themselves what paper and medium are best adapted to the particular lesson. It is not necessary that each pupil should have the same size and color of paper and the same medium, and the pupil often appreciates this fact.

This work may be presented in a variety of problems. First. After making the drawing in pencil outline, or with colored pencils, water colors, or ink wash, cut down the paper to the proper size and form for an enclosing space, mount this upon a second sheet to obtain good margin.

Second. After selecting the specimens draw a suitable oblong to enclose the drawing limiting the pupils to this space and necessitating thought in placing to obtain a well balanced composition.



Grade 7.

Third. Make a pencil sketch within a given space, and in the margin arrange in a scale the tones found in nature. Later have the children sketch upon the board, from memory, characteristic lines suggesting the growth of the plant studied. Con-

Ready in June

**A Very Limited Number of
Bound Volumes of The Applied
Arts Book, Volume I, 1901-02**

In addition to copies of every number printed, there will be a sketch relative to the formation of the Guild, accompanied by short biographies of those connected with it.

The Book will be very daintily bound, with a special cover design by James Hall of Springfield, Mass., (Jacques, Guild-Craftsman.)

THE PRICE will be Three Dollars, Prepaid; to Guildsmen, \$2.50, Prepaid. Orders should be placed **AT ONCE**. The volumes will be supplied in rotation with orders received.

THE APPLIED ARTS GUILD, Worcester, Mass.

SPECIAL!

The demand for back numbers of the Applied Arts Book has exhausted the September, October, November and December editions, with the exception of a limited number which have been reserved for bound volumes. For the present subscriptions may begin with the January number.

THE APPLIED ARTS GUILD, Worcester, Mass.



NATURE

The Second Guild Folio.

A collection of ten large prints, fac-simile reproductions of pencil, charcoal, wash, water color and pen and ink treatments, suggestions and helps for the Nature work of schools. Each print is accompanied by a descriptive text, explaining the method of procedure, principles of composition, and the like, involved. Form, color of paper, character of medium and method of handling are all appropriate to the subject studied.

The prints, the creations of Guild-Craftsmen, are things of Beauty, yet within the Possibilities of the Schoolroom, simply because they have been made by those who are in close touch with school work. They are the products of Head, Heart, Hand and Experience.

Nothing published for the schoolroom work in Nature study approaches this folio in practical usefulness and inspiring help.

THE PLATES ARE AS FOLLOWS:

I. Cucumber Vine. Pencil drawing in outline, with careful study of details, by James Hall, (Jacques) Guild-Craftsman.

II. Branch of Grape Vine. Pencil drawing in light and shade, by Nathaniel L. Berry, (Essex) Guild-Craftsman.

III. Spray of Cherry. Pencil drawing in light and shade, by Fred Hamilton Daniels, (Pliny) Guild-Master.

II. Branch of Grape Vine. Pencil drawing in light and shade, by Nathaniel L. Berry, (Essex) Guild-Craftsman.

III. Spray of Cherry. Pencil drawing in light and shade, by Fred Hamilton Daniels, (Pliny) Guild-Master.

IV. Thistle. Pen and ink drawing in light and shade, by Jacques, Guild-Craftsman.

V. Stalk of Milkweed. Monochrome wash in two values, with pencil outline, by Jacques, Guild-Craftsman.

VI. Apple Branch with Fruit. Monochrome wash in broad masses, by Nathaniel L. Berry, (Essex) Guild-Craftsman.

VII. Wild Carrot. Monochrome wash in two values on middle tone of gray, (Japanese treatment,) by Henry Turner Bailey, (Kent) Guild-Craftsman.

VIII. Golden Rod. Water color drawing in simple masses, by Kent, Guild-Craftsman.

IX. Mullein Stalks. Water color drawing of appearances, a study of seasons (1900-1901), by Frederick Whitney, (Janson) Guild-Craftsman.

X. Mushroom. Water color drawing in decorative treatment, with color analysis, by Janson, Guild-Craftsman.

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THE APPLIED ARTS GUILD, Worcester, Mass.



Grade 7.



Grade 6.

tinue the nature drawing using these plants, noting the changes which occur, the manner of development, change in color, form and size. Presently the flowers will appear suggesting new lines of study in our nature work and drawing.

In connection with these lessons do not forget the literature, for the poet as well as the artist has often found his inspiration in these simple bits which speak so joyfully of returning life and beauty.

Ruskin said, "He who walks humbly with Nature, will seldom be in danger of losing sight of art."



By a Normal Student.



Grade 7.

Agassiz bade us "Study nature, not books."

Let us heed the counsel of the artist, author and scientist and make our nature work tell in each line.

Jean Ingelow wrote of "Ferny plumes but half uncurled."

Sidney Lanier said, "The little green leaves would not let me alone in my sleep."

Wordsworth in writing of this season said,
"The snow's dissolved, and genial Spring returned
To clothe the fields with verdure."

Bryant wrote of the buds that,
"Patient and waiting the soft breath of spring
Feared not the piercing spirit of the north."

See with Emerson how the spring is
"Teaching barren moors to smile,
Painting pictures mile on mile."

Take the advice of Keats and
"Linger awhile upon some bending planks
That lean against a streamlet's rushy banks,
And watch intently Nature's gentle doings."

FREDERICK WHITNEY,
Guild-Craftsman.

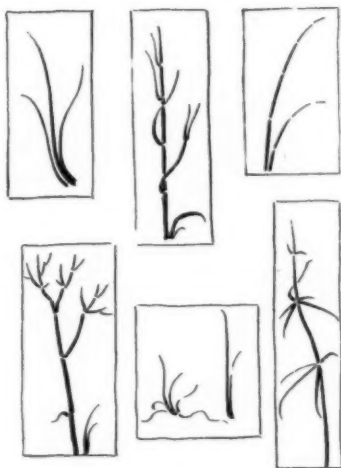


Plate I.

SUGGESTIONS ABOUT FIGURE DRAWING

ARTICLE II.



USING over insignificant details is to be constantly discouraged. A silhouette expresses solidity better than an outline drawing, and is as good for practice, since it involves the outline. A silhouette, however, makes absolutely impossible the representation of irrelevant details. It is well for lower grade beginners to work in this way, and it should not be considered childish by high school pupils. After studying the masterly silhouettes of Caran d'Ache and other of the modern French illustrators and poster artists older pupils will begin to realize that the possibility of a masterpiece lies in this simple form of expression.

Neither in pure outline nor in silhouette is color suggested. When both are used as in the illustra-



tions of the last article, black stands for all darker colors and the paper itself for the lighter tones. This method is to be recommended for a large part of public school work. It may become very effective when accessions are introduced in a way to suggest appropriate surroundings. The darks should be so disposed that they balance, and that the centre of interest remains with the figure itself.

Outline and black may be used to express sunlight and shadow rather than color as illustrated in the "catcher" and "batter resting."



A step further in the suggestion of color is taken when a half-tone is added to the picture. This half-tone may be a neutral or it may be color. In the original of the "Waitress", the floor, door, hand and face are covered with a wash of burnt sienna.

The more values the pupils introduce, the more difficult becomes the problem of maintaining balance and preserving unity.

JAMES HALL, Guild-Craftsman.

[To be continued.]



By a High School Pupil.



AN APPROVED OUTLINE *for* APRIL WORK *in* ALL GRADES.



PRIMARY. First Year.

Study the spring flowers in the order of their coming. Make a list. Make sketches in color. Repeat from memory, giving special attention to the placing of the drawing and the pupil's initials on the paper.

Continue the practice at the board and on paper of vertical and horizontal lines, the circle, square and oblong. Draw a rabbit in silhouette. Use this drawing as a unit in design for borders to teach that order, or rhythm—a consistent movement or repetition—is an important principle in design. Work on tracing paper in ink silhouette.

Second Year. Continue the work of the first year in nature drawing and drill upon lines and geometric figures. In design, use units composed of consistent elements, e. g., rabbit and dish, hen and chickens in bisymmetrical arrangements within inclosing lines such as work in ink silhouette on tracing paper.

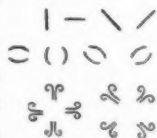
Third Year. Continue the nature drawing and drill work of the first and second years. In design, review bilateral arrangement, and teach the use of animal units with a dish or other object in the center arranged bilaterally and repeated in borders and surfaces.

INTERMEDIATE.

Fourth Year. Study the spring flowers as they arrive, representing them in water colors or colored crayons. Try various arrangements within oblongs of different proportions. Draw upon the blackboard or furnish for each pupil four or five spots which are rhythmically related in shape and size. By means of exercises in arranging these spots to form units of design, teach the principle of rhythm—a consistent motion or movement in the suggested growth or flow of these spots. Repeat these units to form surface patterns, using ink silhouette on tracing paper, striving for interrelations of units.

Fifth Year. Two or three common seeds—pea, bean, squash—may be planted and a series of sketches made which shall show successive stages of growth. These may be done in any appropriate medium. Review previous work in design, rhythmical and regular order of elements, and balance. From illustrations and sketches, teach consistency in the measures of the elements of a unit, that there should be a scale relationship in these elements. A paper may be accurately ruled into one-fourth inch squares, and upon tracing paper placed over this, designs may be evolved, using elements of identical measures, as lines of equal length, squares, oblongs, etc., of equal area, or units composed of equal parts which may be measured by the common unit of measure, e. g., one-quarter inch. Use brush and ink on tracing paper.

Sixth Year. Continue the nature drawing of the fifth year. On tracing paper over the squared paper (see fifth year outline) design units composed of related lines. At the blackboard, show that the straight line may be used in three positions; the simple curve in eight positions; and the spiral in sixteen positions; design the units from these elements. Work first with pencil and finish with brush and ink. These exercises involve the principles of balance, rhythm and harmony.



GRAMMAR.

Seventh Year. Have each pupil select or design four or five spots which are rhythmically related in size and shape, and continue the work in design as in fourth year outline.

Eighth Year. Obtain units for use in design by interpreting natural forms into abstract spots. Use brush and ink, make the drawings in silhouette. Repeat on tracing paper to form a surface pattern.

Ninth Year. Design beautiful main-lines or leading-lines for designs in oblongs of various proportions, circles, and other simple geometric figures. From some plant form obtain a series of consistently related spots and use them to clothe the main-lines in the panels suggested above. Work in ink silhouette.

The CRAFTSMAN'S NOTE BOOK.



PRIL, all smiles and tears, is here again. Its heavenly sign is Taurus. "The white bull opens with his golden horns the year", as Virgil said so long ago; not the calendar year, in our day, but the year of the flowers and birds. It is the season of the new life, of regeneration, of germination. Do not fail to start a list of returning birds and of returning flowers. Your pupils should know about Emerson's friend, the Forest Seer, and come to be like him. Read the account of his lore in "Woodnotes", paragraph 2.



As nature is preparing to display her new designs in field and meadow, on the hillside and upon the wall of the orchard and forest, so we must prepare for our designs. The outline suggests how. Nature began her preparatory work last summer and fall, and has been at it on the sly all winter. Haven't we, too? Are not our hands more skilful, our eyes keener, our judgments saner now than they were last September? Let us hope so.



From the very first try to have the pupils know the difference between a row of things and a border. In a row, each unit stands out sharply by itself like a telegraph pole and challenges everybody



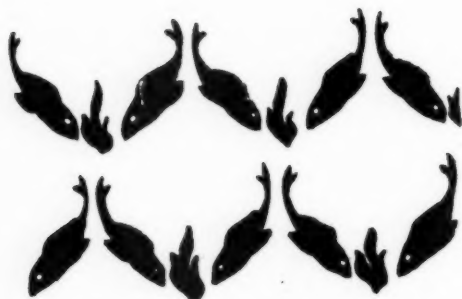
to count it and the others to see how many. In a border the whole strikes the eye first, the units are subordinate, and no one ever thinks of counting them, for no one cares how many there are so long as the whole is pretty. Sometimes such unity may be emphasized by border lines as indicated here; but in the best borders the units are so spaced that the eye glides from one to another pleasantly without stopping to count the steps.

Here are some of Mr. Hall's little animals arranged as second year children may arrange whatever they have drawn within the familiar geometric figures they have been practicing. The H above the dogs stands for Hubbard —Mother Hubbard.



In the surface patterns of the second and third years there must

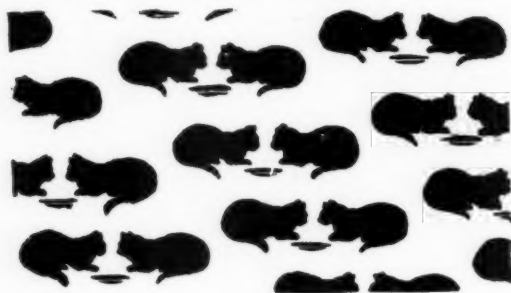


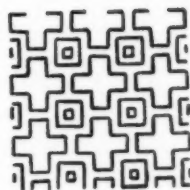
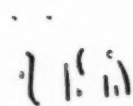
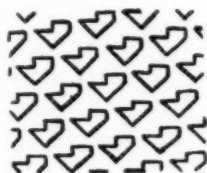
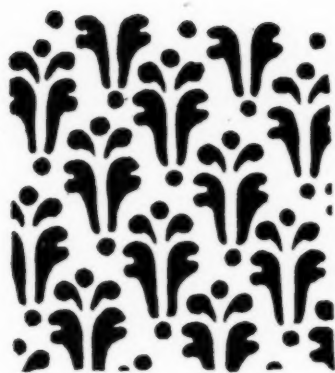


be such good spacing that the eye will wander over the whole, well pleased, without stopping to count spots or to think of rows. The whole is the thing to be kept in mind here, as in the border.

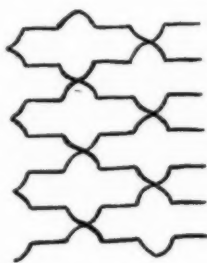


The "spots" are the most fascinating things ever introduced to children. The same spots will make designs so different that one would never guess the designs to be brother and sister! Here again the aim is a pleasing whole—not merely a pleasing group of spots. The groups must have connections of interest and movement.

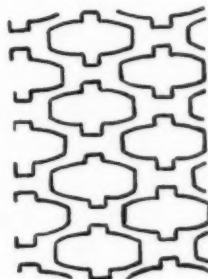




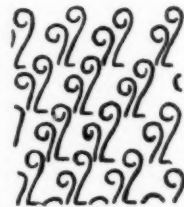
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B



C

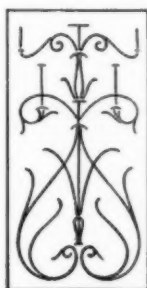
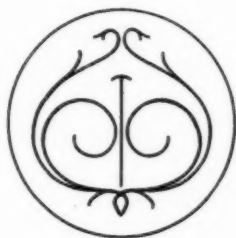
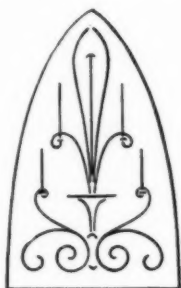


The use of lines and dots in different positions is no less interesting. A is made from one line, a; B, from two lines, b; C, from three lines, c. The easiest way to make such designs is upon paper ruled into one-fourth or one-eighth inch squares, as the outline suggests. Be careful to keep the patterns consistent. If the elements are combined to make an enclosed space, do not use in the same design a unit which has the appearance of a line only. Have the units all line units or all space units.



In making decorative units from flowers try to have the new form as thoroughly consistent in line and in mass in two dimensions as the flower itself is in structure in three dimensions. The parts should express inevitable relations; they should be so perfectly related to each other that one cannot see how to relate them more closely and intimately. The eye should pass through their spaces as easily and happily as smoke drifts through a leafless tree!

Main-lines should be beautiful in themselves. When clothed they are not in evidence, but their influence is dominant nevertheless. Do not be a



slave to main-lines. If the clothing wont fit them, change the lines. The one thing to remember is that the order of growth should not be violated too flagrantly. The design should have the appearance at least of orderly natural relation of parts throughout. The movement of the eye, induced by the arrangement of the parts, should be from the grow-point or starting point, consistently upward and outward or onward to the last detail.



There was a square man,
And his name was 'Squire Tile,
He owned a square horse
And he drove a square mile.
Dog, buggy and wheels
Were all square, as you see,
"To live on the square
Is hard sledding," said he.



KENT.

THE APPLIED ARTS BOOK

Vol. I

MAY, 1902

No. 9

PENCIL DRAWING.



S. we have been impressed with the value of the work done with brush, ink and color in our schools, the pencil may have seemed a medium of less importance; but among the new lines of effort, and methods of expression, there is none which offers greater opportunity for the development of simplicity in manner, power and directness in treatment, or skill and refinement in expression, than drawing with the lead pencil. When pupils have learned to discover characteristics in the shape of objects, to represent form in masses, with crayon or brush, and to judge their own efforts by comparing their drawings of objects with the things themselves, they may be helped to see and show characteristics in outline and texture, and the results may be criticised technically. This is the time to begin the drawing of appearances in pencil, and is work adapted to the intermediate and grammar grades.

A well rendered pencil drawing has a charm peculiarly its own. It must be simple and direct,

and its beauty is dependent upon quality of line, and purity of tone. For this reason, practice in drawing lines of various qualities, as in 1, and in making flat tones of different values, as in 2, to become familiar with the best manner of holding the pencil, and the degree of pressure to be used in obtaining certain effects, is valuable at the beginning.

The paper used should be soft, and comparatively smooth in texture, that the pressure of the pencil upon its surface may destroy the grain. Drawings made upon hard paper have a harsh granular appearance, and those made upon rough paper look "woolly."

The pencil should be sharpened to a rather blunt point, and by rubbing it on paper to obtain the proper shape, may be made to produce lines of almost any desired width.

For outline drawings, and general work, a pencil of medium hardness is best, but to produce variety in tones, two or three pencils may be used; one softer for darkest accents, and a harder one if very delicate values are desired.

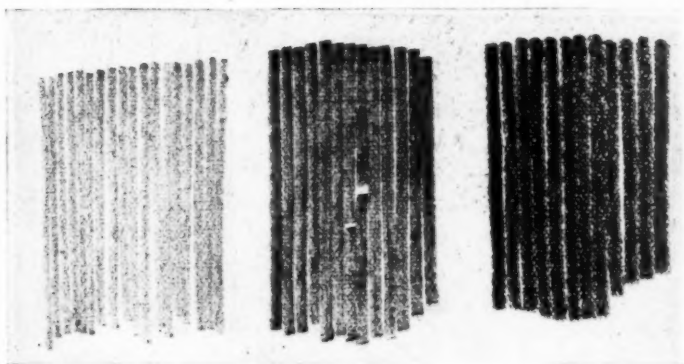
For first studies, objects of medium size, possessing marked characteristics of texture are best, and a group similar to that in 3 or 4 gives good practice in quality of line. A little accent, put where it will be most expressive, adds greatly to the effectiveness of a drawing.

An object of simple shape, having a decided contrast in tones, as in 5, a group of different col-

ored vegetables, as beet and turnips, or a dark colored kettle with potatoes, will suggest first work in the representation of light and dark. The flat



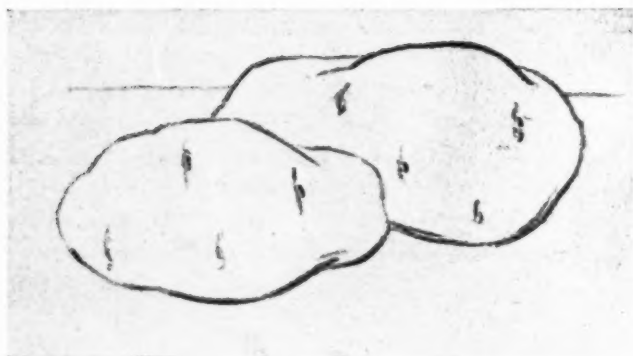
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2

tone used should be made in the simplest possible manner, and in darkening a surface that is somewhat complex, as that of the beet or kettle, the

3



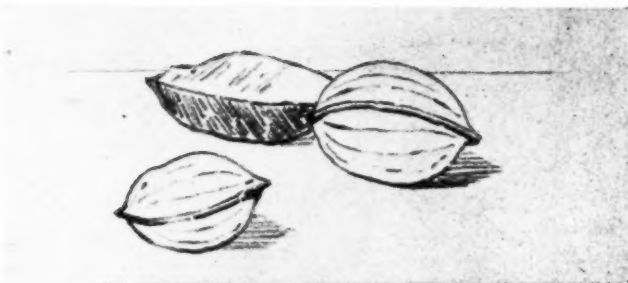
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tone used may be made by drawing lines in a generally oblique direction. While light and shade is not yet to be thought of, the appearance of a drawing will be improved by slightly darkening one side of the object represented, and adding a mere suggestion of a cast shadow. In early work no attempt should be made to render values exactly, and general rather than specific truths should be told.

Next in order of difficulty is the representation of objects in which the accidental markings of light and dark, explain the character of the object. A bright tin dipper or can presents this problem in its simplest form, and a glass partially filled with water is an excellent subject for study—6.

The tumbler should be placed in as simple and direct a light as possible, where it may be studied by a group of pupils. It should have behind it, a

4



4

background of gray to shut out confusing reflections. Compare the top and bottom of the glass, and the surface of the water. Observe the sharpness of the upper edge, and the sudden breaks in its line where the high light strikes sharply. The lower edge appears continuous and less sharply defined, while the water's edge is softer still, and the sides of the glass are less definite in appearance than the top and bottom. The representation of these effects requires varying qualities of line. The reflections in the water, the blurred and distorted appearance of the bottom of the glass, the lines of high light and the streaks of dark, must be represented by tones of different value. Many of these phenomena vary with the point of view of the observer, and their representation under the direction of a wise teacher, must develop individuality in expression.

The limitations of the pencil make it a medium for suggestion rather than description, and the few

5



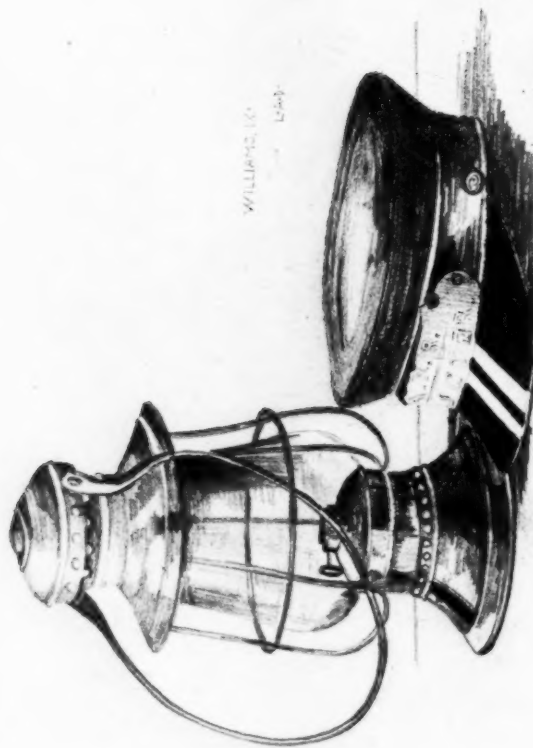
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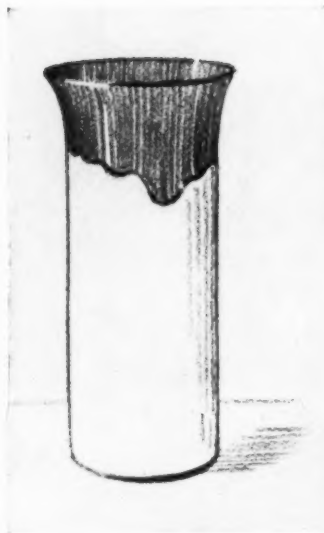
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II



5

tones chosen in the representation of an object, should be those which best suggest its characteristics. The pencil strokes should be made to express the direction and nature of the surface. So far as possible, obtain the effects desired by working over the surface but once. A tone which can be produced by a few well directed strokes of the pencil is purer and more pleasing than that produced by much labor and many lines. The vase in 7 is simply treated and the character of its sur-

face, and its delicate coloring are well suggested.

Cast shadows on level surfaces, are best represented by lines drawn horizontally, and it is better to suggest indefinitely rather than to explain their shape, for if a definite form is given to a shadow it may become an attraction almost equal to the object itself.

As a rule, pencil sketches of simple objects or groups are more agreeable without backgrounds. If for some reason it seems necessary to represent

the background, it should be as slightly rendered as possible.

Brilliancy in a drawing is gained by using darkest tones sparingly, and distributing them wisely. The most interesting part of a drawing may contain a variety of tones, and will be made more emphatic if the accessories are rendered in outline merely. In 8, the umbrella has been rendered with a crisp, firm touch, while but a hint is given of the



6

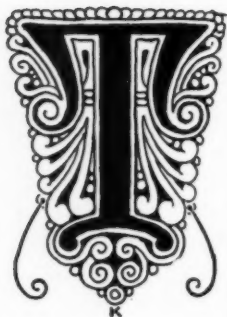
cast shadow, and the dress suit case is outlined in a vague, indefinite manner.

By such treatment of a subject, attention is directed to the centre of interest in the drawing.

The method of handling in 9, 10, 11, is apparent. It is direct, vigorous, and expresses reasonably well the character of the objects in each case. These drawings are by pupils. The drawing in 11 is from the high school, the others from grammar grades. The instruction in technique has been substantially the same as that given above.

NATHANIEL L. BERRY,
(Essex) Guild-Craftsman.

APPLIED ART.



HE evening my father broke the lap-board has been a recurring memory to me through many years.

You have seen the sewing and cutting board used in dressmaking, which is held in the lap, and which is often made of colored woods glued in narrow strips, and possibly you may know that it is no easy task for a novice to make one. There must be careful adjustment of clamps and handscrews, and the glue must be hot and the wood just right; then after setting up, the whole board must be tightened and pressed so that the joints are smooth and very close. The planing and finishing are tedious and require a good plane and a steady hand.

My father was an excellent workman, and had made the lap-board for a neighbor. He left it in my care when it was well set up, and in my desire to hasten the drying process, I had placed it near the stove. I did not think much about the board during the day, and when father came home at night, he reached behind the stove, whirled the board around into line with his eye, loosed the screws, picked out the board, and deliberately broke it into pieces over his knee.

I looked on, with a quick sense of my carelessness, and neither he nor I said a word about the

matter until the next day, when he told me to get out the stock for another board. I knew what I had done, and I never did it again.

Years after that, when I worked as an architectural draughtsman, I came to know another draughtsman in the same office, and his easy dash and style in drawing rather blinded me to his faults. I began to think as he did, and to "cut the bases", as they say in base ball. The whole office began to grow clever rather than thorough, under the influence of this man.

It went on this way for a good bit of time, until we undertook the job of the big asylum, which required new boards made "to size."

We began to stretch paper Monday night and the clever man stretched two mounted sheets, which were fastened with tacks, "good and plenty." They were left to dry over night and were well along when I was ready to go at 5.30 p. m. The clever one could do it quickly and had stood about chaffing me for twenty minutes before we left the office.

The next morning when I came in there were two bunches of kindling wood to show for the sleight-of-hand mounting of the clever one—and I thought of the lap-board. I began to try to do a little of my own thinking after that, and stupid as I was, I really got on better without the clever one.

Now, there is no gospel that preaches against cleverness, but we have a phrase, "mere cleverness," that is never applied to the work of a mas-

ter. It strives for effect, is eccentric, and it fades quickly. It is a glass diamond and it does not pass above a certain clearing house of life.

It was only the other day a book that glittered in a shop window caught my eye and I paid \$1.25 for it. The design of the cover was pictorial and striking with much pure color and some gilt. On the whole I liked the design. The book was a late historical novel, one that is popular, and is advertised in great figures announcing the number of copies sold to date.

I think that I am within the truth to say that the cover of that book was worth the money I paid for the book. It was the work of a designer who had tried to do good work and to please. I really had little notion of buying the book, although the title was familiar enough to me and I had been asked many times what I thought of it, and was it not grand? and was it not amazing? and did I recognize the genius? for, if I must tell you, I am a librarian, and people ask me all sorts of questions, seeking to establish their opinions by means of oft repeated assurances.

I had read the press notices and knew a little about the book. "The librarian who reads is lost," they say, but I read the book with the attractive cover because I had bought it and liked the appearance of the volume. It reminded me of the lap-board.

I found that the printer, the binder, and even the designer were in this game of false pretensions

with the author; that it would have been better to break the whole thing over the knee and to get out "new stock." The book itself, as we call the contents, was a clumsy patchwork of error and fact, resembling an old bunk quilt, patched with tarpaulin, calico, and silk, all done with a sail needle and a "palm." It was cheap bathos and vaudeville strut—what use of describing such a book, when we all know what is meant if one has read one of the late productions. When one swings it 'round into line with the eye, it is seen to be "out of true," false in proportion, and unbalanced.

This, thought I, as I looked again at the cover, after a season between the covers—this is "applied art," and I wondered why it should be applied. It may be that very poor literary workmanship may spread the light a little by means of its covers, and the end is sufficient; but I have noticed, as I compare it with good applied design, that this cheap stuff goes about in a slovenly manner after all; that the real color is there and a suggestion of the good design, but that demand for mere cleverness and eccentricity is evident. This book does not keep its joy for me in its design. I note that the pictorial effect has robbed the design and has unbalanced the space. It begins to look tawdry and shabby, as I happen to feel it when I see the book on the table. It is not the sort of book that I should like to give to a friend. It does not shoulder its modest neighbors who stands on the shelves or lay in appropri-

ate dress on the table. It begins to look like the uniform of a minstrel show that has been on street parade through a season—an unusually inclement season.

I suppose that artistic craftsmen and unartistic craftsmen are alike in the "pot-boiling mood," or that craftsmen do things to please publishers, just as architects build queer houses to please the owners.

I wonder if the remedy lies with the instructors in the public schools, and if the better genius of the people will finally respond.

"Let us pray," as the good deacons say.

JOSEPH F. DANIELS,
State Agricultural College, Fort Collins, Colo.



BALANCE.

III.



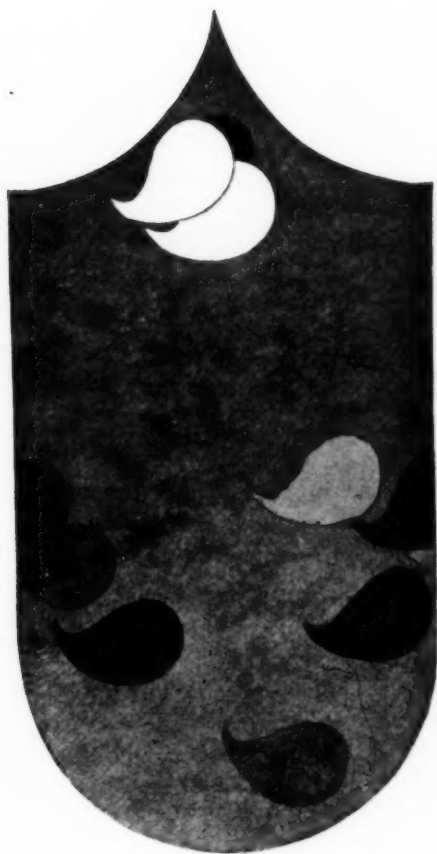
OME time ago we solved problems where equal and unequal forces were opposed.* In all the problems, however, the opposing forces with which we have worked have been of equal contrast with the ground on which they were to be balanced.

If we have two forces on white of equal measure, one a light gray and the other black, we have two forces which are very unequal although equal in area. The black spot is much the stronger contrast with the ground and is, therefore, the stronger force.

If we have two forces of equal measure on a white ground, one black, and the other a tone of gray half-way between the white and the black, the black spot is twice as strong a force on the white ground as the gray. In order to make these forces equal, we must make the gray twice as large as the black. Now we have a black spot with an area which we may represent by 1 and a contrast of 2, to balance with a gray spot which has an area of 2 and a contrast of 1. The total product, the force, in each is 3. This gives us our rule for ascertaining the force of a spot—the force of a spot of paint is its measure multiplied by its contrast with the ground.

* November and January Books.







This rule for ascertaining the force of a spot, together with the rules for balancing equal and unequal forces, will enable us to balance any two forces.



Try these problems, working in a scale of five values from white to black:



- Balance equal measures of black and white on 3.
- Balance equal measures of 2 and 3 on white.
- Balance at equal distances from the center, quantities of 2 and 3 on black.
- Balance at equal distances from the center, quantities of 1 and 3 on white.
- Balance two quantities of black with four of white on 2.
- Balance two quantities of white with four of black on 1.

The second problem may be worked out as follows:

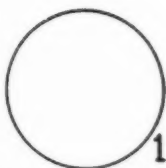


The measures are equal and may be represented in each as 1. The contrasts are 2 and 3, therefore the forces (products of measures and contrasts) are 2 and 3. Our rule for the balance of unequal forces states that they will balance one another when their distances from a given center vary inversely as the forces. The total of forces is 5, the total of distances is 5. Three distances must be

given to the weaker force, 2, and two distances to the stronger, 3—really the old problem of the seesaw with two boys on one end and three on the other.

Try a few simple compositions of meaningless spots in five values, and “feel” for the balance of your composition, changing the values of your background and spots until you are satisfied that the composition is well balanced within its frame. See pages 18 and 19. Notice how the Japanese artists have made compositions (reproduced on pages 22, 23 and 24) in which the elements are perfectly balanced.

Select a dozen reproductions of the works of the masters and study the balance of the forces in their compositions. The artist has an inborn sensitiveness to the laws of balance. He feels the balance in a picture, although when questioned he may be at a loss to tell another what the term means. The teacher should be able to explain the meaning of the terms he employs in the class-room—to answer the inevitable question of childhood, “Why?” The teacher who has intelligently worked out the problems given in the three









articles on Balance KNOWS the meaning of the term and will be able to make clear and direct suggestions as to the balance of the elements in public school drawings.

FRED H. DANIELS, (PLINY),
Guild-Graftsman.



AN APPROVED OUTLINE *for* MAY *and* JUNE WORK *in* ALL GRADES.

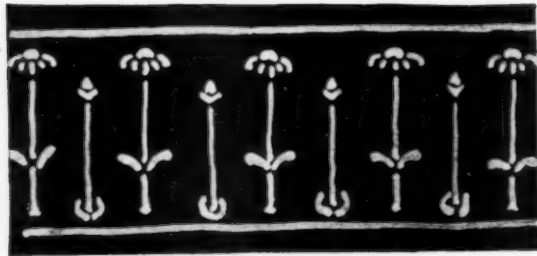


PRIMARY.

First Year. Begin the study of a simple flower, as the daisy, for its appearance under different circumstances. Draw it in several positions, as full face view, side view, etc. Use white chalk and colored crayons on gray paper. Repeat one view of the flower to make a border as suggested with another form of unit in last month's outline. Follow a similar plan of work with another flower, as the buttercup.

Second Year. Continue the nature drawing of the first year. Make a unit for design composed of the daisy (or other flower) with stem and leaf or bud. Repeat to form a surface pattern as suggested in last month's outline. Color with a standard color and a tint and a shade of the same color. Try again with another flower, first drawing it in various positions to discover the most interesting view from which to derive a unit of design.

Third Year. Continue the nature drawing of the first year. Make a unit for design composed of a bilateral arrangement of the daisy or other flower. Repeat to form a surface pattern. Color with a



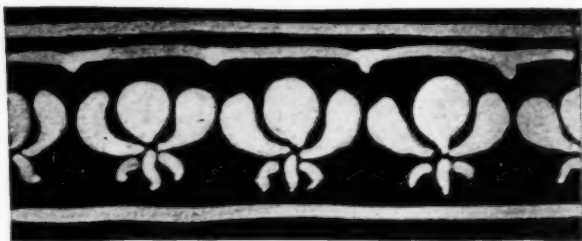
First Year.

standard color and its two neighboring hues, using a tint of one and a shade of the other hue. Continue this work in design with another flower.

INTERMEDIATE.

Fourth Year. Make a series of drawings from one plant form, showing the plant as a whole in different positions, and also separate views of the leaves, buds, flowers, stalks and joints. Arrange these elements to make a unit for design which shall be consistent with the growth of the plant and which shall be in harmony with the laws of rhythm and balance studied last month. Repeat this unit to form a surface pattern and finish in black, white and a middle tone of gray. Try several times, using different dispositions of the three neutral tones. Repeat the same process with a new plant form.

Fifth and Sixth Years. Continue the fourth year work in design. Endeavor to have the parts of the



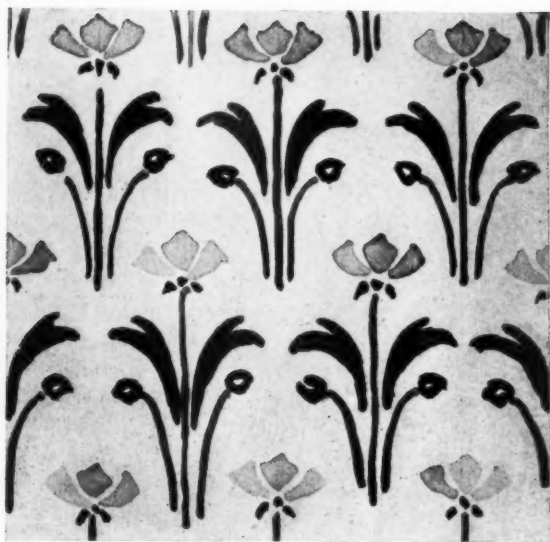
First Year.

plant in good rhythmic scale relation (avoid long, thin stems, minute details, etc.). Finish in color schemes similar to those practiced in March.

GRAMMAR.

Seventh Year. Obtain a series of spots from the various parts of some plant. Arrange these spots in harmony with the growth of the plant and with the laws of balance and rhythm to produce a unit. Repeat this unit to form a surface pattern for printed muslin or cotton suitable for a sash curtain or apron, and finish in color schemes similar to those suggested in the March outline. Try several times from one plant and then repeat the study with a new motif.

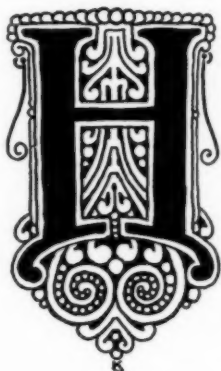
Eighth Year. Make careful drawings from leaf, bud and flower of some plant, and from these drawings obtain units for design as illustrated in the April Note Book. Repeat to form a surface pattern for printed cloth such as would be appropriate for



a folding screen or a portiere, and finish with a color scheme similar to that employed in March. Try several times.

Ninth Year. Obtain a series of spots from various parts of a plant, the leaf, bud, flower, etc., in different positions, and use these as elements with which to clothe leading lines. Finish in color schemes similar to those employed in the March work. Try several times and again with new material throughout.

The CRAFTSMAN'S NOTE BOOK.



ARBINGERS of Spring, the Gemini, the heavenly twins, are having their turn in the sky, and down in the earth are eager twin colyledons by the billion.

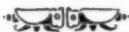
Wreaths for the May! for happy Spring

To-day shall all her dowry bring,
The love of kind, the joy, the grace,
Hymen of element and race,
Knowing well to celebrate

With song and hue and star and state,
With tender light and youthful cheer,
The sponsals of the new-born year.



As seamen of old invoked the twin brethren for a prosperous voyage, so we invoke the twin leaflets for beauty in our designs. What rhythm, balance and harmony in form and color in every sprouting seed and in every bursting bud!



Nature, the Divine art, as Plato called it, presents the highest type of design. Everything in the universe is according to law, everything has a purpose, each is related to all and all to each. But nature presents a picture so vast and so complex as to bewilder the average spectator. Man's art,

his interpretation of nature, consists in setting forth, by emphasizing a part and subordinating other things, one impression of something in nature which to him is beautiful—

“ For, don't you mark? We're made so that
we love

First, when we see them painted, things we
have passed

Perhaps a hundred times, nor cared to see ;
And so they are better painted—better to us,
Which is the same thing. Art was given
for that ;

God uses us to help each other so,
Lending our minds out.”



The aim of the designer should be to select and emphasize just as the painter does, but in another realm. The individual in nature is seldom perfect. A wheat stalk tries to be perfectly balanced, but surrounding growths interfere, it is attacked by insects, the wind bends it. Local conditions are responsible for the fact that no two pine trees are alike, yet a pine is always a pine, it can never be transformed by conditions into an apple tree. Under all differences are the fundamental laws of life and growth. The artist-designer emphasizes that fact. He subordinates a detail here, eliminates one there, and makes use of those which help to give what Plato calls the “splendor of truth,” beauty, the harmonious manifestation of a law of life.

In nature is that other great law of adaptation. The wheat of Manitoba is not identical with the wheat of Palestine; the pines of Norway are not identical with the pines of Cape Cod. Each is in harmony with its environment. When, therefore, a buttercup is taken from the air and sunshine of a meadow and reproduced upon a wall paper or a sofa pillow, it must be brought into harmony with its new environment. There the graceful form was built delicately from earth and air by light and heat and life, here it must be made of paint or of threads with crude implements, and be seen in a dull room with dull-colored lifeless things.



Coloring in nature is infinitely varied, and yet thoughtful men have been able to discover certain general truths regarding Nature's use of color. A mountain is not so brilliantly colored as the flowers and butterflies upon its sides; a rose is red, its leaves are green, and its thorny stalk is brown; a blade of grass has a glint of light upon it, lighter and grayer than the self-color, and a shade side or shadow upon it, darker and grayer than that color; whatever the color scheme in flower, bird, tree, or landscape, a certain tone is dominant, and all others subordinate to it. From a multitude of such facts observed by men through generations have been derived such statements of truth as these: Nature uses the more brilliant colors in the smaller objects;

parts which differ in form and function differ in texture and color; the intensity of a color appears in the middle region between high light and shade or shadow; each object has a dominant tone.



Because we know of nothing better, we have applied our interpretations of nature's methods in our own art products, and have been pleased to call them "principles of design." These principles if rightly understood, help pupils to look with clearer eyes upon nature, and to see more beauty there, help them to appreciate the best work of the artist-artisans of the race, and aid them in the production of beautiful designs of their own. Without a knowledge of principles the individual must ever be where the race was at the beginning of its artistic career.



The design produced by the pupil in any grade should be, therefore, according to the laws of design: (1). It should have a definite plan with the largest possible number of inter-relations of parts. (2). In its handling and its general character it should be in harmony with its conditions. (3). In color it should have a dominant tone appropriate to its use, with such variations in value and hue in its parts, as may secure the richest and most harmonious effect consistent with the spirit and purpose of the design.

THE APPLIED ARTS BOOK

Vol. I

JUNE, 1902

No. 10

THE DRAWING OF PLANT FORMS.



AY days bring rapid changes to the plant forms. One who watches the seeds as they grow, the flower-buds as they unfold, the leaves as they spread themselves to sun and air, finds each perfecting itself in its own way, after a careful plan.

It is good, now, to select a few specimens and watch their growth and with brush and pencil make a record of their development.

After children have reached the age where each drawing they make may be expected to be a "graphic record of a perceived fact," little that is worth while in plant drawing can be accomplished by them unless they first indicate by suggestive lines the large proportions and the poise of the leaf or flower or twig to be drawn. Indicate them, not by meaningless points or marks, but by lines that are full of suggestion of the final form. Details in the order of their essentiality may then come within this whole which already suggests them. Figures 1, 2 and 3 show stages in the drawing of a morning glory. Each stage should tell a story of the whole spray but with different degrees of detail. There should be no more carelessness in the first than in the last.



Figures 1, 2 and 3.

With a lead pencil well sharpened, one can search out secrets of detail and structure without a knowledge of which the brush may become a fascinating breeder of carelessness.

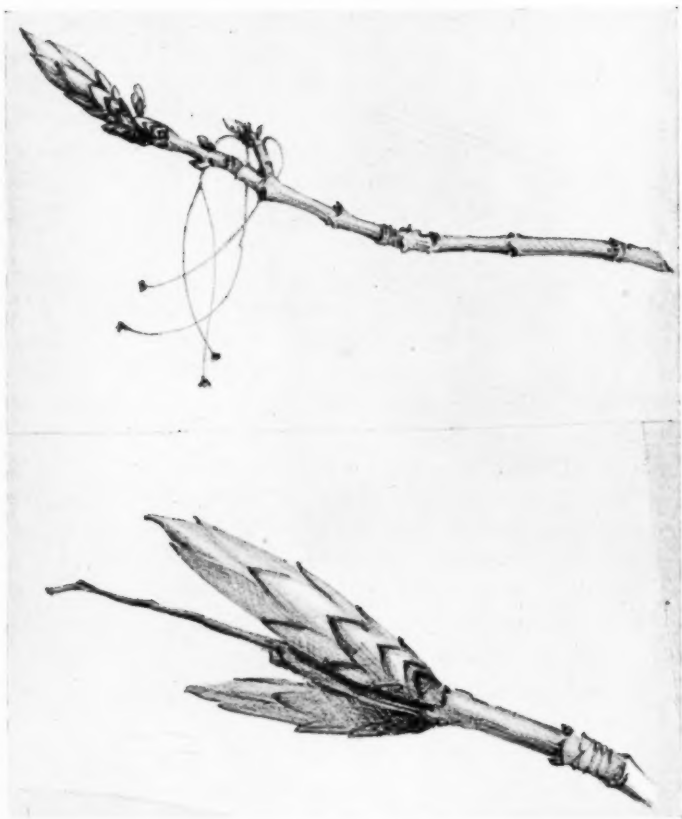
Cell by cell, fibre by fibre the plants have grown. Every joint is formed with conscientious skill, each scale covered bud is a fine bit of workmanship. The stems of leaves and flowers are proportioned and curved so that each may best support the weight it has to carry. It is because of this that they poise themselves with such lightness and grace, and not because they weigh nothing.

Without the structure well planned on mechanical principles, all this beauty and grace would be impossible. Nor is it possible to draw these forms well unless the structure is understood and insisted upon throughout. Whenever it is lost sight of, the result is weak. Any freedom of handling which forgets or has not seen the structure, is inartistic.

The pencil with its point shaped to the best accomplishment of the purpose in mind, is an important medium of expression.

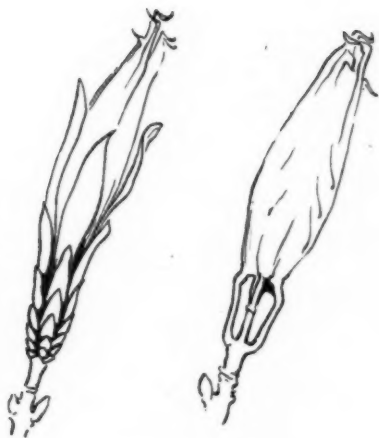
With a brush one can more rapidly and freely express the whole effect which must be appreciated if the details are to be rightly related—that effect of the whole which must be kept in mind as each line is drawn, or it will not be there even if one has added one detail after another till he has them all. Then, too, with the brush, one can work in color. So pencil and brush are good companions, and help in keeping the right balance of freedom and truth.

In the school grades above the primary it is likely to prove more interesting to select a very few specimens and follow their development care-



Figures 4 and 5.

fully, than to draw whatever happens to be at hand.
The twigs are written all over with their history. They have records of the past and promises



Figures 6 and 7.

of the future. Figure 4 represents a maple twig with its record of maple growth which is different throughout from that of oak growth.

The bud is just opening. Its scales are finely proportioned and placed.

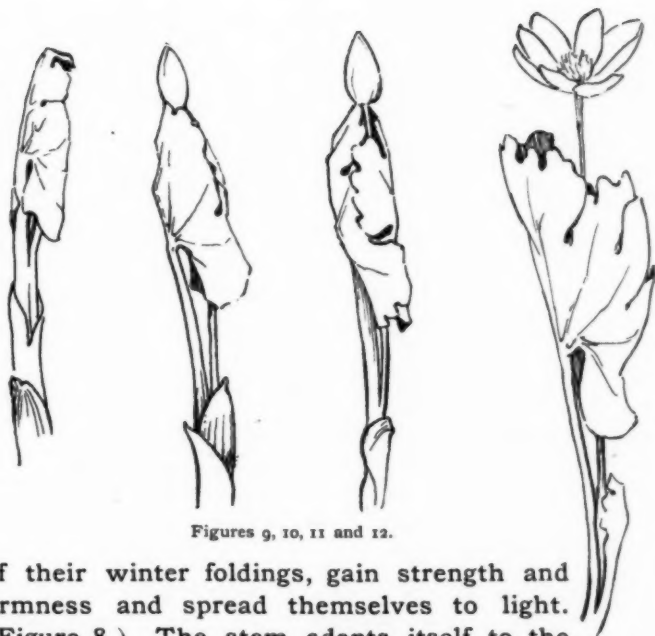
A few days later it has increased greatly in size. (Figure 5.)

The scale show delicate color. The leaves have burst through and extend beyond the scales. (Figure 6).

Later still the scales have fallen, leaving their scars to mark the beginning of the growth of another year, but the leaves still cling closely together with points bent over at sharp angles. (Figure 7.) A little more sun, and they shake out the creases



Figure 8.



Figures 9, 10, 11 and 12.

of their winter foldings, gain strength and firmness and spread themselves to light. (Figure 8.) The stem adapts itself to the burden it has to bear. Its manner of attachment to the twig, the poise of its shaft and its division into the ribs and veins of the leaf are worth careful attention.

The comparative study of the development of twigs of two different trees such as maple and oak, helps to an appreciation of their characteristics.

Each of the wild flowers has its method of protecting and developing the flower bud, of poising it upon its stem, of spreading its petals to the light

and air. Figures 9, 10, 11, 12 show successive stages in the growth of a bit of blood root.

To whatever general skill in correct drawing one may have attained, a valuable power is added when one knows the development and structure of what he is representing. It is a record of the forces that have made it. Its width and height, its curves and modellings are not unrelated facts but have meaning and vitality and relationship.

During the school work in nature drawing it is well for each child to keep all his drawings, good and bad, in a portfolio or envelope.

This gives him opportunity at the close of the study of a particular seed or flower or twig, to look over all his sketches and pick out and arrange a sufficient number to make a record, in pencil, silhouette and color, of the development of the bit of plant life he has been watching.

Often in some corner of a sheet, among several attempts which seemed unsatisfactory at the time, a sketch will be found, that may be cut from its surroundings and mounted and be an important addition to the series. WALTER SARGENT.

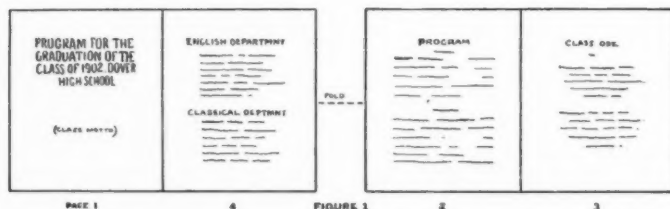


THE GRADUATION PROGRAM.



YOU know this bit of printing will be treasured by the graduates and their friends. It should be a piece of applied art as rich in symbolism as possible, that in after years it may recall a wealth of associations. It will be put into a pocket, laid away in a book, sent by mail to a friend; therefore it must be of convenient size and of suitable material. It will record an event relatively unimportant (mention it not to the master, publish it not to the graduating class!) relatively unimportant in the history of the world, even in that little world of the town; therefore it should not be an elaborate production like that menu for the Prince Henry dinner at the White House, for example, or like a souvenir program for the one hundredth performance of "The Little Minister"! It should be something simple, significant, beautiful.

Of course the graduating class has already selected its motto and its color. The class spirit—a composite of all individual spirits—is dominantly literary or scientific, or linguistic or athletic or artistic, and the motto voices that spirit. The class may be characterized as notably studious or alert or generous or gay, notably fruitful in results, loyal to truth, to the school or to each other; the class color has been selected which symbolizes this qual-



ity. If the school which graduates the class has a distinctive badge, emblem or symbol, that may be used in the design. The town seal might be used, if it is a beautiful one. (If it is n't, make one that is, and begin at once to agitate for its adoption by the town.) The numbers which are to constitute the program, the number of names which must be printed upon it, and the length of the class hymn or ode, must all be considered, for such elements help to fix the size and shape. Thus from the subject-matter, the town, the school, the class with its color and its motto, one may determine the form, size, color of paper and ink, the number of folds or pages, their plan of composition and the ornamental details of the program.

Then other conditions have to be considered. Must the program be printed by a local printer who has few fonts of type and who knows little or nothing of artistic printing? Are cuts of the town seal or other symbols already on hand? Or perhaps there is but little money and no cuts can be had.

Having discovered the possibilities and the limitations in our design we will proceed. Let us suppose a case or two.

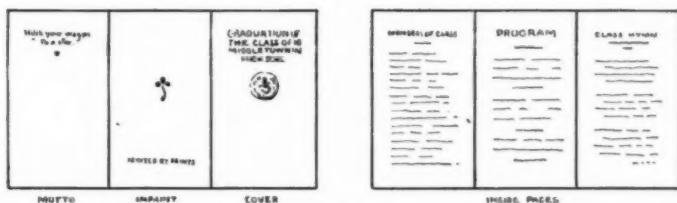


FIGURE 2

I. Nothing but type, and cheap paper. We will have a generous sheet of such a size that when folded twice it will fit a six inch envelope. The color shall be white printed with the class color or a shade of the class color, or it shall be a tint of the class color and printed in black, or it shall be a tint of the class color printed in a shade of the class color. It shall be arranged with wide margins as in Figure 1, the matter spaced so that the folds shall come between the lines of type, and all the type shall be of one style if possible.

II. Type, with the town seal. Our color scheme shall be as before, but our paper, which is a little better quality, shall be folded but twice to fit a six inch envelope, as shown in Figure 2.

III. Type, with a cover plate. (The plate to be photo-engraved from a pen drawing in black ink.) Our color scheme shall be as before. The program may be folded as in the first case, or as in the second; each has its appropriate treatment. Whatever the design it should fit the occasion, the town, the school, and the class. If only a wild flower is used as an ornament let it be a wild flower peculiarly

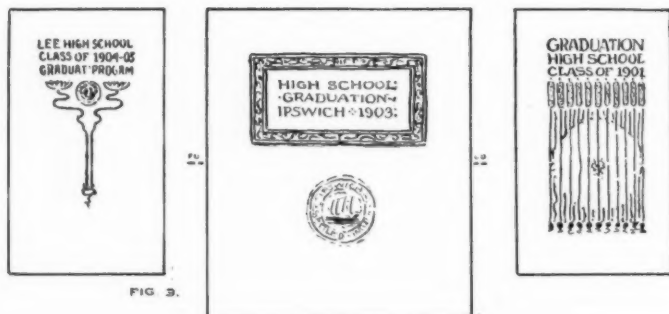
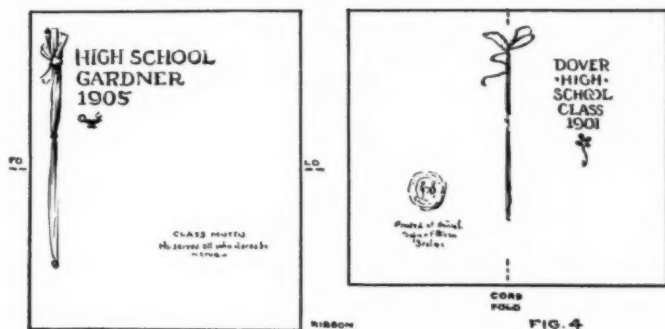


FIG. 3.

appropriate to the locality. The mountain laurel would be out of place upon a Provincetown program, and the seaside gerardia out of place upon the program for a hill town. Have the ornament significant. Of course one might use the laurel, the palm, the bay, in the classic sense, to crown these victorious graduates; one might use the hackneyed torch, the lamp, the book, the owl, all symbols of wisdom; but there is no need of being everlastingly conventional, especially in America. Figure 3 suggests arrangements for simple covers. In all these figures no attempt is made to indicate more than the arrangement.

IV. A booklet. This form is sometimes best when the class is unusually large, or the parts are many. In such a case the covers only may exhibit the class colors, the leaves being cream white printed in black, or the class color may be introduced as the binding thread, cord or ribbon. Two arrangements are suggested in Figure 4.

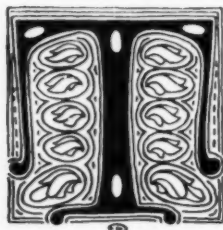


A very simple thing may be a work of fine art, and therefore precious. In a work of fine art every line, every hue, every element is significant, and all are related in such a way that the whole is greater than the sum of its parts, like a live flower, like a chord of music, like a line of exquisite poetry.

HENRY TURNER BAILEY.



THE APPLIED ARTS AS TAUGHT IN THE PROVIDENCE VACATION SCHOOL.

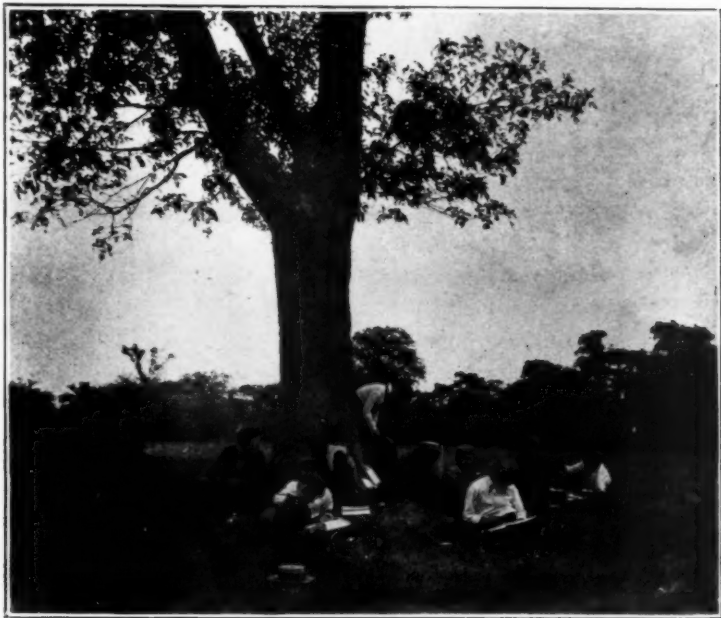


THE establishment of Vacation Schools in Providence, R. I., resulted from a desire to take children from the streets and by providing work which is in itself a pleasure, to arouse in them the spirit of industry.

A visit to our Vacation School would convince anyone that children can learn from many sources besides books, and that excellent results are obtained. Enthusiastic teachers, experienced in their subjects, and possessing strong personalities, are essential to the success of this work. Our course of instruction comprises Physical Culture, Nature Study and work in the Applied Arts.

A word of explanation will be needed in order that the results shown in the following article may not be misunderstood. In the school many nationalities were represented. The children, whose ages ranged from five to fourteen, came from the poorest homes in the city. The time spent in the different subjects was forty minutes a day, four days a week for six weeks.

With the brush, and ink, water color, and crayon, the children made drawings of grasses, flowers, and vegetables. These also furnished excellent material for the work in design. Studies



Sketching Class.

from life were made from such animals and birds as could be brought to the school. The principles of design were taught and suggestions made as to what might be selected and what left out in choosing units for a design, but the unit employed was of the child's own fashioning and the arrangement his individual notion. With this freedom the inventive faculties of the children were brought out which would otherwise have lain dormant.

One important feature of the art work was the outdoor sketching done on the weekly excursions, when the whole school was taken into the country for the day. Classes of twelve or fifteen boys and girls were formed. They were taught to decide on a form in which to make their sketch, to choose a subject that would adapt itself to the form, and to consider the spacing and arrangement. The difficulty of having the children keep to the subject they decided on first was eliminated by suggesting very simple subjects. On one excursion the trunks of tall trees proved an excellent subject, though at first the children could not understand how there could be anything of interest in such a thing. After the lesson they realized that it was not necessary to crowd a whole landscape into a sketch to give it interest.

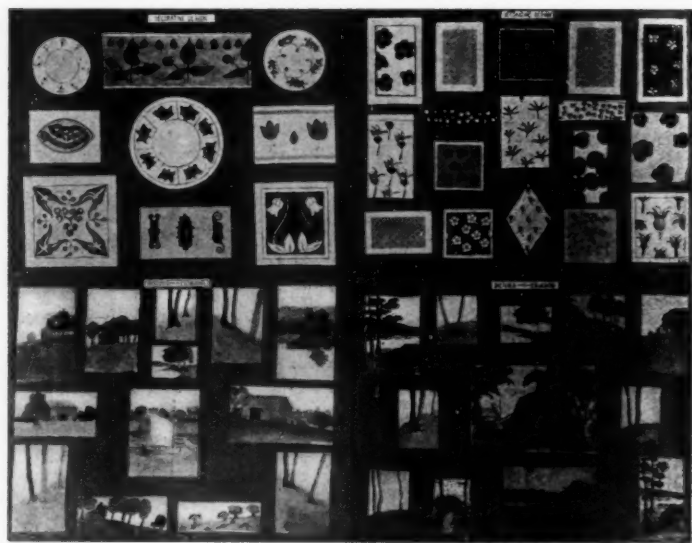
Vegetation furnished an abundance of material for the work in clay modelling. Fruits, vegetables, grasses, and many other common objects were used as models. Each child was encouraged to mark out his own conception of the objects modelled and thus to express his individuality. This was fascinating work and it resulted in developing the sense of touch, control of the muscles, constructive ability, accurate and definite observation, and personal enjoyment and satisfaction.

The basketry was introduced for both boys and girls last summer, after having been experimented with the previous year. This attracted the children

more than any other department of the work, due not only to its being something the children had seen little of, but also because of its simplicity, which made possible visible results so quickly. An unthought of interest was created in the homes of the children, as well as in the school. After working energetically all the morning, they often took this work home and worked on it part of the afternoon. Some parents became so interested that they came to ask where they could get material, and even to watch the children at their work, in order that they might make baskets themselves.

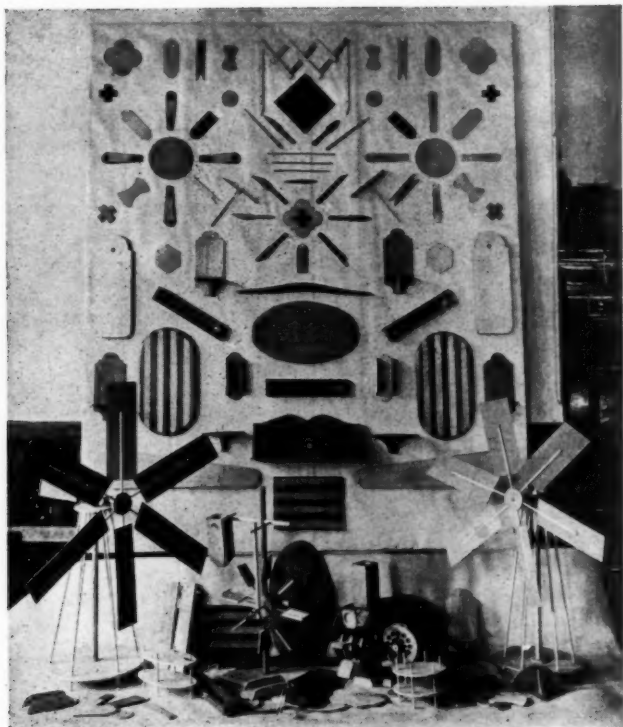
To teach the different steps in weaving, simple objects, such as bookmarks, napkin rings, and table mats were made of raphia and splits; these being the simplest materials. This was followed by working with rattan, which allowed the making of larger things, such as work baskets, waste baskets, and other useful forms. The children were taught to design their own work and to make full-sized drawings on the blackboard, before starting the weaving, that they might have a clear conception of the form they were to make. Many interesting designs were worked out by the use of colored raphia, which was dyed. By short talks, the children were led to see that the raw material in this, as in other branches, was of little value, but that by adding thought and artistic taste, the value of the product was increased many fold.

The wood work was given to the boys from ten to fourteen years of age. Such things as a fish-



Sketching and Design Work.

line winder, pencil sharpener, key tag, letter opener, coat hanger, and other useful things which always appeal to them, were first made. The proportion and relation of one part to the other was thought out in the designing of the object before it was made. This led to the making of the pen tray, letter rack, bracket, spool holder, bread board, wind mill, water wheel, and sand wheel; pieces of work into which the element of construction entered. Here, as in no other part of the work, we were able to bring home to the boy the necessity of good



Manual Training.

construction, combining strength, durability, and excellent workmanship. The application of this knowledge was made by studying the construction of the furniture in the home.

Work in Venetian iron was done, but it did not arouse the interest shown in the other departments.



Basketry.

Constructive work in cardboard was taught in 1900. As we could not arrange for both this and basketry in 1901, the latter was chosen. In the cardboard work, after the object was made, it was decorated with some simple and appropriate design in color or black and white. This was a part of the applied design work, and many lessons were learned as to the choice of good and bad in decoration.

The same amount of time was given to needle-work for the girls and as good results were obtained as in the other work. The influence of this work on the home was, perhaps, more than that of any other branch.

Although attendance was voluntary, out of a school capacity of two hundred and seventy-five, the average attendance was two hundred and fifteen. This, together with the bright and happy faces of the boys and girls and the zest and enthusiasm with which they entered into the work, proved more than all else the appreciation in which the school was held.

AUGUSTUS F. ROSE.



THE SKETCH BOOK.



CAMERAS have in a measure, perhaps, usurped the place of sketch books. If so it be, let me enter a plea for a revival of the sketch book habit. Not that I would decry the use of the camera. On the contrary I rejoice that we have in photography one of the most interesting and vital of modern arts. That the camera in right hands may record not only facts but may also reflect the "mood and tenses" of nature is undeniable.

But the sketch book habit is a salutary one and should not be suffered to die out of use. Even if we should never look at our sketches after making them, our attention has been fixed upon something that we deemed worth remembering, and by transferring some lines of beauty to paper we have added just so much to our mental and artistic equipment. We grow sensitive to beauty by mental contact with things beautiful. To form the habit of noting down those things that interest us and appeal to the artistic side of our nature, insures our keeping up this mental contact. "Who has no inward beauty none perceives, though all around be beautiful." We must be keyed to a responsive pitch, or we lose the things that we might make our own. The use of the sketch book helps us to "watch out."

That one should be "always at it" is not good advice. To make sketching a duty robs it of much of its use. To carry a sketch book in your pocket (if you are fortunate in the possession of a pocket) is well, but it should be taken out only when you wish to record something which impresses you as desirable to sketch under the circumstances. Otherwise you may become a "bore" both to yourself and to others. We all know that there are times when it would be out of place to pull out a sketch book for work. Sometimes, too, time will not permit even the slightest note. Obviously, memory sketching should be cultivated. It is surprising how much can be done by repeated efforts in this direction. All drawing

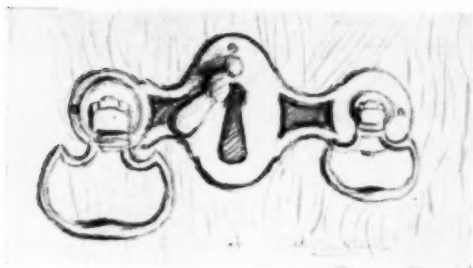
in the last analysis is memory drawing. The only question is how much can the mind grasp at once and how long can the impression be retained. Some of the great painters have had remarkable power in drawing from memory.





In some places all pupils have been furnished with sketch books in the hope of thus encouraging them to sketch "freely." I have never seen good results from this wholesale encouragement. More effective results are seen when the sketch book is presented as a special privilege to those pupils who by good work have earned it. More pupils will use them in the end by this means than by the other.

I wish there were, however, some way to encourage teachers to sketch freely. Then they in turn would inspire the pupils by showing their own sketch books to the classes.





So far the effect upon the person who sketches has been the theme, and I believe this is most important, for if a sketch is lost its image remains to a degree in the storehouse of memory.

Those of us however who have made a practice of sketching, know how valuable the collection of sketches become to us. The slightest note—something that at the time seemed too inadequate to be worth saving—serves to recall the scene or the object or the mood with great clearness.

Looking over old sketches one may review his most pleasant impressions of many times, places and seasons. From well filled sketch books may be conjured up moods as well as materials for compositions, designs and lessons.



There should be no aim to make a picture book. Let the sketch book contain records, written as well as drawn, if a written word here and there will help.

As to subject, put down what impresses you. It may be a composition. Then masses are all important and accuracy of drawing unimportant. On the other hand you may wish a careful drawing of some detail like a flower or a trunk or branch of a tree, or a detail of architecture.

The size of a sketch book is a matter of personal convenience. I have found one about four and a half by seven inches convenient for the pocket, with larger ones for premeditated occasions. I like a rather smooth but unglazed surface and a medium pencil. A very soft one is good to produce effects, but for general use one that does not rub is far preferable.



The ink sketches with this article were made in pencil first. The wash sketch of the Boston street was made in pencil outline with notes of the values. Then it was washed in after returning home.

Oftentimes an outline is all that one needs. Particularly is this true if a note of structure is required rather than an effect.



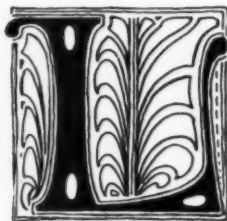


In making sketch book notes it is generally a waste of time to try for technique. A sketch book is a note book—a record book, something for reference—a storehouse of ideas for future use.

JAMES HALL.



The CRAFTSMAN'S NOTE BOOK.



AST in the school year comes "June, dear June, now God be praised for June!" and yet a touch of sadness is in it, for before the month is passed the sun enters Cancer, the crab, "the small red fish that crawls backward." The days begin to shorten in June.



But just before the solstice! "Then if ever come perfect days." They grow longer and brighter and richer until graduation. Let it be so with our work. Make the last school days the best days.



While we can not allow ourselves to go backward, crab fashion, like the sun, we can allow ourselves to look backward over the work of the year, to review it, to see it all in perspective. What is out of proportion? Too much nature drawing? Too much pose? Too little model and object drawing? Too little disciplinary work in structural drawing? In the light of experience decide what ought to be different another year. Make a careful

note of your conclusions and then forget all about school until September.



Take a vacation! You have earned it. While the sun retreats through Leo and Virgo, withdraw all thought from the schoolroom and go to wild nature and sweet careless society,—be a “King of the forest,” be a “summer girl!” You will return with a more “level head”, with a better balance of mind and body to work with the sun in September, in Libra!



This number of The Applied Arts Book completes Volume I. Volume II begins with the September, 1902, number, which will be mailed to subscribers about August 20th. Among other articles, it will contain in brief an outline for a year's work in drawing for all grades.

The Applied Arts Guild wishes to express its gratitude to the Guildsmen in every state in the Union who have made possible the existence of the Guild and its Book; to the many who have said a good word in behalf of the Guild publications; to those who have sent to the Guild the names of other teachers whom they thought would be interested in The Applied Arts Book.

The first year of any publication is somewhat experimental. The Applied Arts Book has a definite aim—to serve those who teach drawing in schools. Its purpose will not be changed, although the subject-matter and illustrations which are to appear in Volume II will include a broader range of topics than has thus far been attempted. The drawing lesson in the schoolroom is but a means to an end—the enrichment of the life of the pupil. The drawing lesson which begins at 10 and ends at 10.45 is a failure. Its influence should extend through all the other school work, should be evident in the care and decoration of the schoolroom, of the school grounds, should permeate the pupil's home surroundings, and, later, that same drawing lesson—every lesson—should make its voice felt in civic life.



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